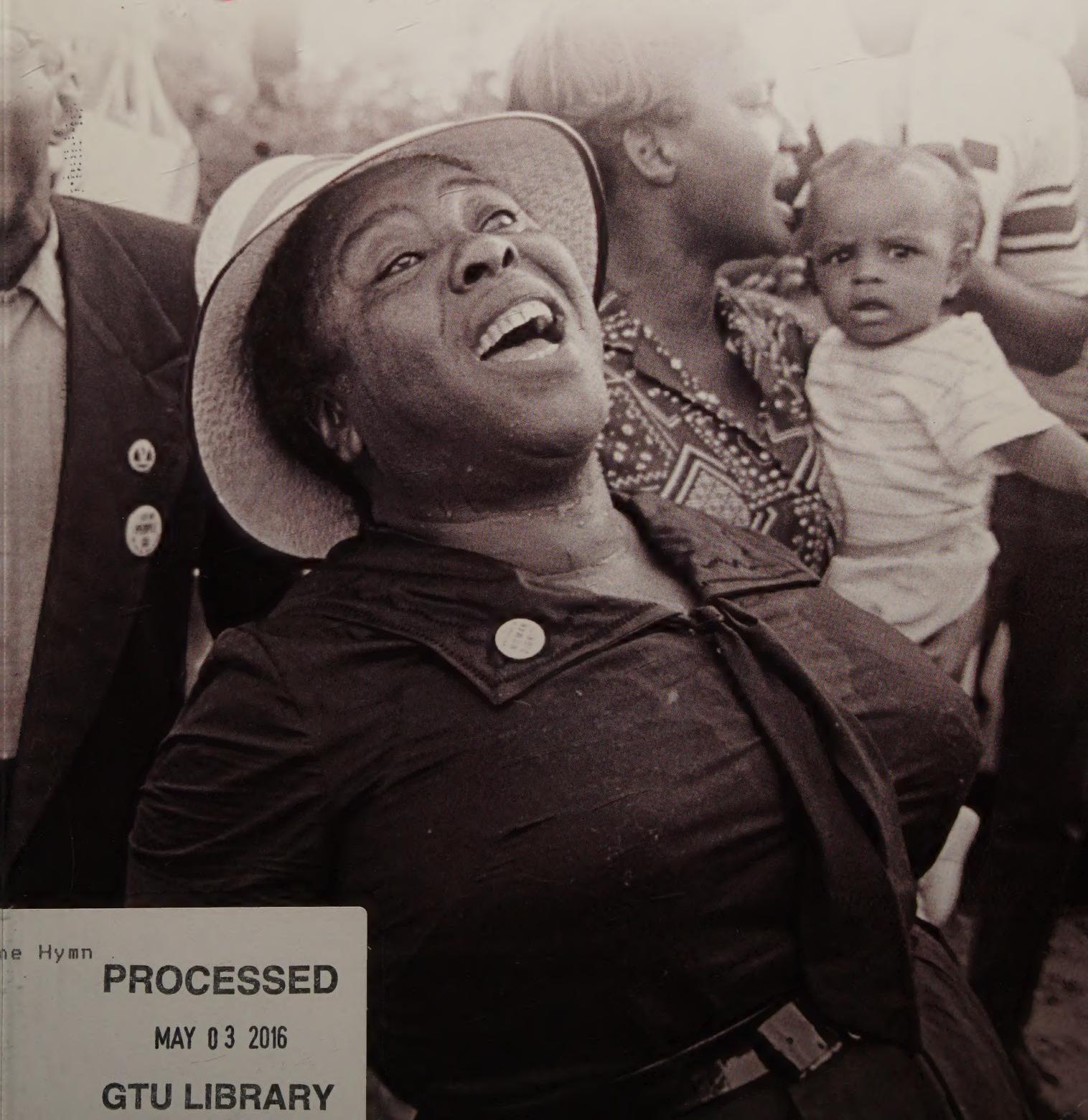


The Hymn

Volume 67 No. 2
Spring 2016

A Journal of
Congregational Song



The Hymn

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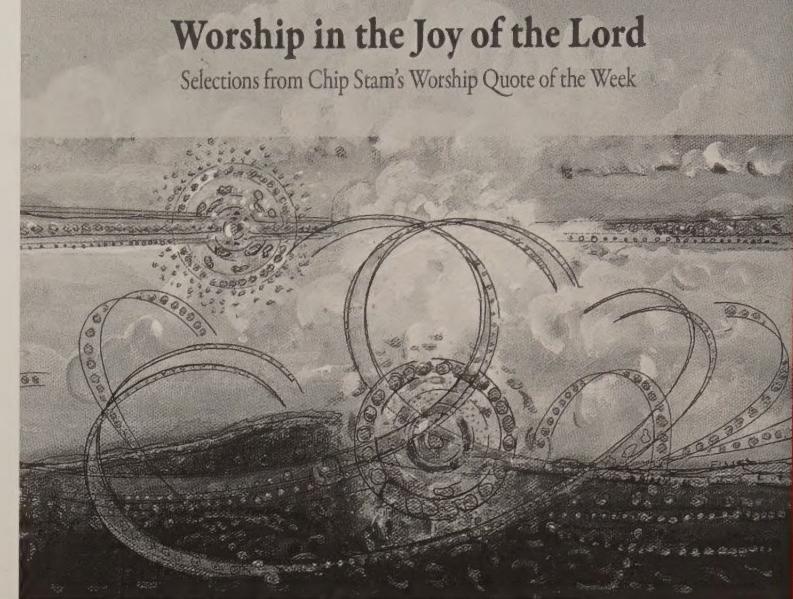
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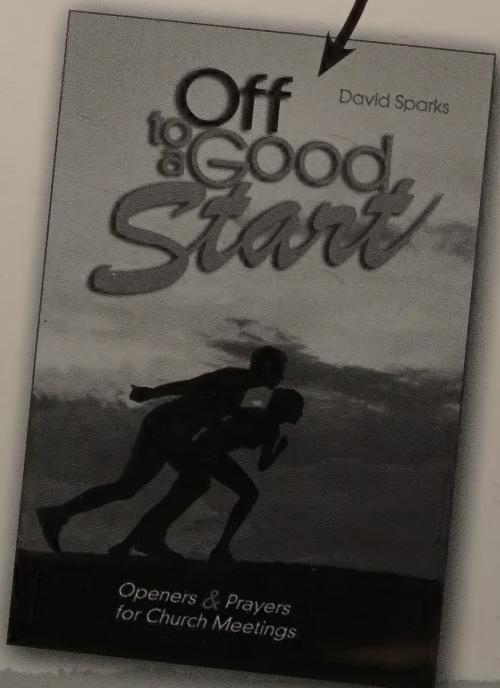
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Cover photo: Fannie Lou Hamer leading singing during the March Against Fear through Mississippi, in June, 1966. Photo by Jim Peppler, used by permission of the Alabama Department of Archives and History, Montgomery, Alabama.



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EDITOR'S NOTES

THE HYMN is proud to publish a wide variety of perspectives on congregational song. This variety is nowhere more evident than in this issue, with feature articles on history, practical matters, and theology, and columns on mission, "singing all the stanzas," and arranging hymns for middle school and high school instrumentalists.

We begin with an article by Patricia Woodard, currently our Hymnic Anniversary contributor and formerly The Society's secretary, on the role of singing in the Civil Rights Movement fifty years ago and its roots in congregational singing. Then Eric Wall, who led one of the hymn festivals at our Annual Conference in 2014 in Columbus, Ohio, lays out motivations and ways for planning hymn festivals. Finally, Stephanie Budwey, 2010 Lovelace scholar, winner of the 2011 Emerging Scholars Forum, and former columnist for "Hymns in Periodical Literature," invites us to consider drawing a wider circle in our hymn singing.

My apologies for misnaming Andreas Teich as a Lovelace Scholar in my last Editor's Notes—I was remembering the interesting article he wrote for THE HYMN 62:2 (Spring/Summer 2011), "The Lovelace Scholarship at Twenty-Five," even though he was not a scholar himself.

Have you registered yet for our Annual Conference in Redlands, California, this July? Have you contributed to our campaign, "Lifting Hearts, Joining Hands, Raising Voices"? Do you have an idea for an article for THE HYMN? Have you sung a hymn today? All are important ways for each of us to keep congregational song alive. Thank you for what you do for this organization and thanks be to God for giving us song.

Keep singing!

ROBIN KNOWLES WALLACE, Editor
rwallace@mtso.edu

© Copyright 2016, The Hymn Society in the United States and Canada, Inc. THE HYMN (ISSN 0018-8271) is published in Winter, Spring, Summer, and Autumn by The Hymn Society in the United States and Canada, Inc., 3400 Brook Road, Richmond, VA 23227. Call (804) 204-1226 or toll-free at (800) THE HYMN. Periodical postage paid at Richmond, VA and additional mailing offices. POSTMASTER: Send address changes to THE HYMN, Baptist Theological Seminary at Richmond, 3400 Brook Road, Richmond VA 23227.

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Regular membership (individual), \$75 per year; Student membership, \$40 per year; Senior adult membership, \$65 per year; Family membership, \$115 per year; Institutional subscription, \$75 per year; add \$15 for Canadian and \$20 for foreign memberships; Life membership, \$1500. Single copies of past issues of THE HYMN, \$8 per copy for members of The Hymn Society; \$10 for non-members.

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THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, THE HYMN reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in THE HYMN are not necessarily those of the Editor or of The Hymn Society.

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FROM THE EXECUTIVE DIRECTOR

H ave you thought about hymn festivals lately? Eric Wall will help us do just that in the opening article of this issue. Over the past several months, I've had the pleasure of attending three Hymn Society regional events that included hymn festivals. I was in Boston, Grand Rapids, and Vienna, Virginia. Each was delightful and inspiring, and all were very different. One had multiple leaders; the others had one liturgist. One festival used a large choir and brass ensemble in addition to an organ; another used a solo violin along with the organ, and the third used just organ and piano. Attendance at the three was also quite varied: the persons present ranged from around 50 to 200 to over 400. In all three cases, however, the response was enthusiastic and the singing was hearty. All three programs were carefully crafted and superbly led.

I've been thinking a lot about hymn festivals. We have outstanding hymn festivals during our annual conferences. They are among the "star attractions" to our gatherings! Like my recent experiences, the conference festivals also vary from each other in style, repertoire, and organization. There are so many different ways to let congregational singing inspire us! They make an impact; we carry the memories with us. Even after more than a decade, I continue to hear fond memories of "the progressive dinner" hymn festival and the "southern literature" hymn festival during the 2002 Winston-Salem conference. Of the 2005 conference, people still say, "Remember when we sang on the bank of the River Walk in San Antonio?" We might not remember the individual songs, but we remember the experience—how it felt to sing together, the inspiring passages of southern writing that mentioned hymns, the comradery of walking from church to church, sharing a meal and singing in different worship spaces, of singing together under the stars and having all the tourist boats stop and listen. I often hear, "Let's do that again!" Isn't that the kind of experience we want congregations and communities to have? Don't we want them to also say, "Let's do that again!"

There was a time, some decades back, when The Hymn Society gave particular emphasis to encouraging people to hold hymn festivals in their own communities. Each issue of *The Stanza* had a long list of recent festivals as our members reported their activity and sent copies of the program to the office to share with others who inquired. (I still have a large file of festival programs should you need some ideas.) Over recent years, we have not given such primacy to encouraging festivals, though I believe we still value them highly. Perhaps we should start again to talk about the importance of hymn festivals in local contexts. I was delighted, therefore, to see that Eric Wall's article in this issue helps us consider all the facets of planning and leading a hymn festival. He offers excellent guidance to anyone thinking of such a gathering.

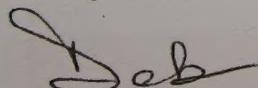
What about *your* congregation or community? Have you had a hymn festival lately? If you've never planned a hymn service, I hope you'll see from Eric's article that it's not a mysterious or especially difficult task. It *is* a project that requires careful thought. Large community-wide festivals do require considerable planning and coordination, but they can reap wonderful and exciting rewards for leaders and singers.

I want to underscore, however, that more simple hymn services also have great rewards. Perhaps you'd like to start on a smaller scale. Consider these possibilities for a gathering based around congregational song:

- as the conclusion to a Bible study unit
- led by children's choirs at the end of a semester
- a Sunday morning worship service
- a contemplative service during a retreat
- around the tables after a fellowship meal with a sister congregation
- during a home-based discipleship or spirituality meeting

If you are not on a church staff or regularly responsible for planning worship, you still may have opportunities to plan and help lead a hymn festival or service of congregational song. Plan a service for your Bible study or discipleship group. Share your idea with your ministers and you may be surprised to see how glad they are to have you take this initiative. Remember that The Hymn Society can offer assistance to help in planning or gathering resources. Contact me if you'd like to chat about the possibilities in your congregation or community. And be sure to let us announce your service in *The Verse* to encourage others to do likewise!

Looking forward –



DEBORAH CARLTON LOFTIS

RESEARCH DIRECTOR'S REPORT

LIM SWEE HONG

Springtime often carries with it a sense of newness and beginnings. In the life of The Hymn Society, we are looking forward to our Annual Conference at Redlands, California. On a personal note, the submissions received for the Emerging Scholars Forum thus far indicate an exciting time of learning ahead for those of us who will be there. So I encourage you to make plans to attend the Emerging Scholars Forum scheduled in Sectional 2 on Monday, July 18, 1:30-2:45 p.m.

For more information about the Emerging Scholars Forum, browse this web link: <http://www.thehymnsociety.org/#!emerging-scholars-forum/c1d6s>.

On the research front, plans are underway to expand the scholarly resources of The Hymn Society. Recent discussion with staff members of Hymnary (<http://www.hymnary.org/>) holds much promise of continued cooperation and deeper ties between our two organizations in strengthening the accessibility of hymnological research via the virtual realm. The report by Kai Ton Chau, program manager of Hymnary, in the latest issue of "The Verse," monthly e-mail newsletter of our Society, is a tangible example of this vital cooperation.

The Society has begun working on revitalizing its effort of producing occasional papers and of providing an online listing of hymnody-related theses and dissertations to better serve its constituency. At the same time, our Society is assisting an endeavor to curate the hymnody of Nicolae Moldoveanu, a well-regarded Romanian hymnwriter, for the English-speaking world.

Finally, I wish you a good spring season filled with God's goodness, joy, and peace. See you in California!

With best wishes,

Swee Hong

LIM SWEE HONG (林瑞峰)
Deer Park assistant professor of sacred music
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NEWS

Nominations

Marilyn Haskel for President-Elect

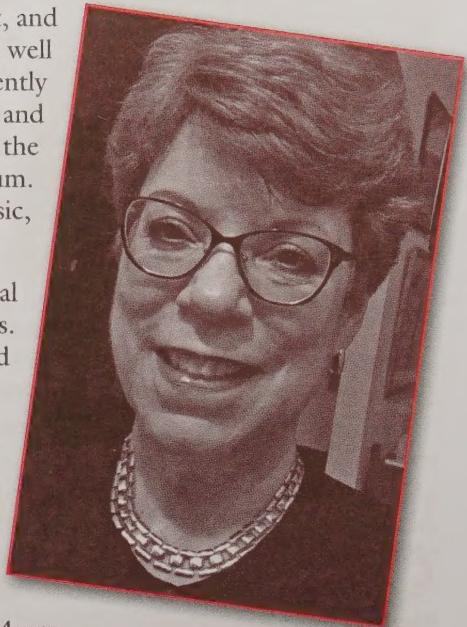
Marilyn Haskel is a career church musician: organist, choir director, liturgist, and composer. She has served parishes in her home state of West Virginia as well as in Connecticut, Massachusetts, Texas, California, and New York. She recently retired as Program Manager for Liturgical Arts and New Initiatives in Music and the Arts for Trinity Wall Street, New York City, where she was also Cantor at the historic St. Paul's Chapel across the street from the 9-11 Memorial and Museum. At St. Paul's she led innovative services incorporating new hymnody, world music, congregational dance, and *a cappella* singing.

Ms. Haskel is active as a seminar leader throughout the Episcopal Church and is a clinician for "Music that Makes Community" conferences. www.musicthatmakescommunity.org. Her compositions have been published online and in the *MusicSourceBooks* published by Augsburg Fortress.

In 1995 Ms. Haskel became the Marketing Director of Church Publishing, Incorporated, the denominational publisher for the Episcopal Church, and subsequently became the Music Editor. In her ten years with Church Publishing she produced eight recordings, eleven hymnals and psalters, and eleven books on music and liturgy. She had a significant role in the development and production of the Rite Series of liturgical materials and initiated a series of downloadable new hymns, hymn arrangements, psalms, anthems, and service music called *Music Rite Away*.

Marilyn graduated from West Virginia Wesleyan College with a degree in Music Education with organ as her performance requirement. She has taught in public and private schools on the primary, secondary, and college levels. She holds a Master of Arts in Choral Conducting from the Hartt School of Music where she also studied organ with John Holtz. In addition she earned a Master of Arts in Religious Studies at Hartford Seminary. She has studied composition with Alice Parker as a Composer Fellow of Melodious Accord.

She has been a member of the Association of Anglican Musicians where she serves on the board of the *Journal*. She has also been a member of the American Guild of Organists and the Council of Associated Parishes for Liturgy and Mission. Currently, she is on the Executive Committee of the Hymn Society in the United States and Canada and is co-chair of the Board of Trustees of Melodious Accord. She lives in Mitchellville, Maryland.



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3081 Columbus Pike, Delaware, OH 43015
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Andreas Teich for Treasurer

Andreas Teich has been the pastor of Messiah Lutheran Church, Bay City, Michigan, since 1994. Prior to being called there he served as pastor of Prince of Peace in Bellevue, Kentucky, and as interim pastor of four congregations in Michigan.

Andreas was born in Germany and raised in New Jersey. He earned his undergraduate degree in Renaissance-Reformation Studies at Muhlenberg College, Allentown, Pennsylvania. His Master of Divinity degree is from Christ Seminary at the Lutheran School of Theology at Chicago. At both Muhlenberg and LSTC, he sang in the choir.

In addition to his parish work, Andreas serves on the boards of the Dow Bay Area Family YMCA, the Bay Area Community Foundation, the Pardee Cancer Treatment Fund, and McLaren Bay Special Care Hospital. In the synod, he chairs the global mission committee and oversees its partnership with the Latvian Lutheran Church.

A member of The Hymn Society since graduation from seminary, Andreas attended his first conference at Oberlin in 1996. He became a Life Member of

The Society after that gathering and has attended all but one conference since then. Andreas wrote an article for THE HYMN in 2011 on the occasion of the 25th anniversary of the Lovelace Scholars and is currently writing the "Hymn Interpretation" column. He led conference hymn festivals in 2007 and 2013.

Cynthia A. Wilson for Member-at-Large

Cynthia A. Wilson is the Assistant Vice President for Student Affairs, Dean of Students, and serves as Director of the new Center for Music and Worship in the Black Church Experience at Garrett-Evangelical Theological Seminary in Evanston, Illinois. She is an ordained Deacon in the United Methodist Church and is a member of the Kansas West Annual Conference. She holds degrees from Dillard University in New Orleans, Southern Methodist University/Perkins School of Theology in Dallas, and Garrett-Evangelical Theological Seminary.

This New Orleans native is a popular lecturer, preacher, teacher, conductor, and concert artist, and has provided benefit concerts across the United States, including Carnegie Hall and Washington National Cathedral, and abroad. In 1996, Wilson served as co-director for the General Conference of the United Methodist Church in Denver and she was selected as the first female and first person of color to serve as Director of Music in 2000 in Cleveland for this quadrennial gathering.

In 1979, Wilson was invited to be part of a United Methodist national task force that produced *Songs of Zion* and in 2005, she and William B. McClain co-chaired the task force that produced its sequel, *Zion Still Sings! For Every Generation* (both are published by The United Methodist Publishing House in Nashville).



Singing Up to Freedom Land: Hymns, Spirituals, and Gospel Songs in the Civil Rights Movement

BY PATRICIA WOODARD

Over the past three years the United States has celebrated the anniversaries of three landmark achievements of the 1960s civil rights movement: the 1963 March on Washington, the 1964 Civil Rights Act, and the 1965 Selma March. In 2016 we mark two further milestones: the fiftieth anniversary of the 1966 March against Fear and the sixtieth of the conclusion of the Montgomery Bus Boycott, widely acknowledged as the inaugural event of the modern freedom movement.¹ The movement's legacy too often appears to have been reduced to the celebration of Martin Luther King Day in January and the singing of "We shall overcome." Yet, lovers of congregational song have a considerable stake in what is frequently touted as a "singing movement." Many of the songs that expressed the aspirations of the struggle were rooted in the hymns, spirituals, and gospel songs of the church. This article will provide an overview of the freedom movement and its singing in the hope that worship leaders and their congregations may come to embrace more of the music that gave it voice. We will explore several of the era's major campaigns and their musical profiles, with a focus on the sacred repertoire which nurtured participants.

While the struggle for racial equality in the U.S. began long before the 1950s, the Montgomery Bus Boycott is often cited as the first of its great experiments in nonviolent resistance. Activities began on December 6, 1955, lasted 381 days, and inaugurated the era of direct-action techniques: marches, demonstrations, boycotts, sit-ins. The boycott was launched at Holt Street Baptist Church on Sunday evening, December 5th, with between 5,000 and 15,000 persons present to hear plans from the Montgomery Improvement Association, under its newly elected president, Martin Luther King, Jr. That meeting, and those to follow, closely resembled a church service, including song, prayer, Bible reading, opening remarks, a collection, committee reports, and, in King's own description, a "pep talk."² Singing was an integral part of the proceedings.

"Onward Christian Soldiers"

"The opening hymn was the old familiar 'Onward Christian soldiers,' and when that mammoth audience stood to sing, the voices outside swelling the chorus in the church, there was a mighty ring like the glad echo of heaven itself," wrote Martin Luther King, Jr.³ The singing of that emblematic Victorian hymn heralded a new era of activism, which would rely heavily on the song of the church for its voice. Widely rejected today because of its martial tone, even *Time*'s editors thought that its spirit clashed with King's Gandhian message.⁴ Still, it became the boycott's most popular marching and fighting song, acquiring new meaning for many. Activist Bernice Johnson Reagon recalled, "In Montgomery, Alabama, they sang 'Onward Christian Soldiers' until they couldn't sing it any more. I had sung that song in school; I hated that song. I never heard the song until I heard it in the context of the Montgomery bus boycott."⁵

Contemporaneous reports mention a number of hymns, spirituals, and gospel songs sung during the boycott: "Amazing grace"; "Gonna lay down my burdens"/"Down by the riverside"; "I got a home in that rock"; "I got shoes"; "I'll not be moved"; "Leaning on the everlasting arms"; "Lift him up"; "Near the cross"; "Nobody knows the trouble I've seen"; "Old time religion"; "Pass me not, O gentle Savior"; "Poor man Lazarus"; "Shine on me"; "Steal away"; "Sweet hour of prayer"; "Swing low, sweet chariot"; "Walk together, children"; "We are soldiers in the army"; "What a friend we have in Jesus"; and "When the saints go marching in."⁶ These songs were heard far beyond the mass gatherings: in car pools, in the backs of pick-up trucks, while "the sidewalks were alive with black maids, cooks, and domestic employees walking to work and singing to themselves."⁷ Initiating a practice which would result in well over a hundred freedom songs, "Old time religion" was adapted to respond to the needs of the moment:

We are moving on to vict'ry (sung three times),
with hope and dignity.

We will all stand together (3x), till everyone is free.

We know love is the watchword (3x), for peace and
liberty.

Black and white, all are brothers (3x), to live in harmony.⁸

"Walk Together, Children"

By the mid-twentieth century, many African American congregations had left spirituals behind. Ethnomusicologist Alan Lomax found that, "the younger and intellectual members of the Baptist and Methodist churches [have] turned against the emotionalism of the service, begun to mock at the apocalyptic and other-worldly eloquence of the old-fashioned minister, and grown ashamed to sing the spirituals."⁹ African-American students, who were crucial in the launching of sit-ins and freedom rides and in the formation of the Student Nonviolent Coordinating Committee (SNCC), initially rejected traditional music in favor of the popular music of the era. With origins in slavery, spirituals "reflected attitudes of deference, subservience, and hope for eternal salvation, hardly appropriate at a time when determined resistance to segregation was necessary."¹⁰ Still, a number of spirituals were sung in Montgomery and King observed that, "One could not help but be moved by these traditional songs which brought to mind the long history of the Negro's suffering."¹¹

"We Are Soldiers in the Army"

While educated and upwardly mobile African Americans embraced hymn singing and remained conflicted about the role of spirituals in their worship, gospel had become the preferred avenue of musical expression for numbers of urban, less-affluent churchgoers. Their worship emphasized "the role of the testifying, the shouting, the service of feeling, of seeking not so much with your mind as with your heart for the path to the soul."¹² Mahalia Jackson's 1956 fund-raising appearance reportedly changed the attitudes of many, including Martin Luther King, Jr. "Precious Lord, take my hand" and "A city called heaven" became King favorites.

These three forms of musical expression—hymns, spirituals, and gospel—may be seen as mirrors reflecting divisions within the African American community of the era: socioeconomic, generational, and geographic. Fifty years after the civil rights movement successfully challenged some of society's worst forms of discrimination, it is easy to conceive the movement as a unified whole and to forget the diversity which existed among African Americans of the 1950s and 1960s.

Still, the divisions were bridged, and music was frequently the catalyst. In fact, the uniting of participants from extremely diverse backgrounds to stage effective resistance to segregation is probably the greatest contribution of freedom songs. How was this apparent miracle achieved?

There was never *not* friction! . . . You see all these Black people and we're singing together. It looked like we had erased all the friction; that is a facade. That is not what the singing does. The singing

suspends the confusion and points to a higher order, sometimes long enough for you to execute the next step. Therefore, singing will not set you free, but don't try to get free without it.¹³

Descriptions of the sense of solidarity experienced by singers during freedom movement activities are abundant. Typical is the reaction of King associate Wyatt Tee Walker, describing a 1958 march, "I saw a number behind me that 'no man could number.' We began singing, at this point, the great hymns of the church and Negro spirituals. It was in these moments that I felt keenest the solidarity of our struggle in the South."¹⁴

"Some of These Days"

On February 1, 1960, four Greensboro, North Carolina, college students, inspired by King's nonviolent tactics, occupied seats at the local Woolworth lunch counter and were refused service. Other students joined them and sit-ins spread across the south. While local reaction varied widely, demonstrators were often heckled, verbally abused, and had beverages, condiments, and food thrown on them. Some had burning cigarettes applied to their backs, as they sang new verses for the spiritual "Some of these days."¹⁵

I'm gonna sit at Woolworth's lunch counter . . .

I'm gonna tell God how you treated me . . .

I'm gonna get my civil rights . . .

Figure 1: "Some O' These Days," as it appeared in *National Jubilee Melodies*, published by African American Baptists around 1915.

Some O' These Days

Collected by K. D. Reddick Arranged by PHIL. V. S. LINDSLEY

The musical score consists of four staves of music in common time, treble clef, and B-flat major. The lyrics are as follows:

1. I'm goin'-t sit down at the wel-come ta - ble, I'm goin'-t sit down at the
2. I'm goin'-t feast on milk and hon - ey, I'm goin'-t feast on
3. I'm goin'-t sing and never get tir - ed, I'm goin'-t to sing and ne
4. I'm goin'-t tell God all of my trou-bles, I'm goin'-t to tell God all
5. I'm goin'-t tell God how you treat me, I'm goin'-t tell God
6. God's goin'-t set this world on fi - re, God's goin'-t set this
7. God's goin'-t stop that long-tongue li - ar, God's goin'-t stop that

wel - come ta - ble, Some o' these days, (Hallelujah), I'm goin'-t sit down at the
milk and bra - ey, Some o' these days, (Hallelujah), I'm goin'-t feast on
er get tir - ed, Some o' these days, (Hallelujah), I'm goin'-t sing and ne
of my trou-bles, Some o' these days, (Hallelujah), I'm goin'-t tell God all
how you treat me, Some o' these days, (Hallelujah), I'm goin'-t tell God
world on fi - re, Some o' these days, (Hallelujah), God's goin'-t set this
long-tongue li - ar, Some o' these days, (Hallelujah), God's goin'-t stop that

wel - come ta - ble, I'm goin'-t sit down at the wel-come ta - ble, Some o' these days,
milk and hon - ey, I'm going'-t feast on milk and hon - ey, Some o' these days,
er get tir - ed, I'm goin'-t sing and nov - er get tir - ed, Some o' these days,
of my trou - bles, I'm goin'-t tell God all of my troubles, Some o' these days,
how you treat me, I'm goin'-t tell God how you treat me, Some o' these days,
world on fi - re, God's goin'-t set this world on fi - re, Some o' these days,
long-tongue li - ar, God's goin'-t stop that long-tongue liar, Some o' these days.

Large numbers of young people were arrested for their attempts to “sit at the welcome table.” Incarceration proved to be extremely productive of new freedom songs, as the jailed often had nothing else to do but sing. Their voices gained renewed solidarity and determination as they formulated new expressions of their commitment. According to Jon Michael Spencer, “Music was the . . . channel to that ‘body wisdom’—the guts—and so it is likely that the oppressed intentionally and instinctively selected songs to encourage self-assertiveness.”¹⁶

“If You Miss Me from Praying Down Here”

In December of 1960 the Supreme Court barred racial discrimination on interstate buses and trains. To test compliance with the ruling, an interracial group of thirteen students trained in nonviolence planned to ride the bus from Washington, D.C., to New Orleans. They sang as they traveled, adding new verses appropriate to a wide range of movement concerns. While many of their songs were based on popular songs, “If you miss me from the back of the bus” appropriated a spiritual:

If you miss me from praying down here, and you
can't find me nowhere,
Come on up to God's Kingdom, I'll be waiting up
there.

Freedom Riders sang:

If you miss me from the back of the bus, and you
can't find me nowhere,
Come on up to the front of the bus, I'll be ridin'
up there . . .
If you miss me from the front of the bus, and you
can't find me nowhere,
Come on up to the driver's seat, I'll be drivin' up
there . . .

Another added verse included a grim reminder of the dangers faced by participants, as when they were attacked, severely beaten, and one of the buses in which they rode was firebombed in Alabama:

If you ever miss me from the freedom fight, and
you can't find me nowhere,
Come on over to the graveyard, I'll be buried over
there.

The violent resistance encountered by the original Freedom Riders galvanized opposition and during the summer of 1961, hundreds were arrested in Mississippi. In the Hinds County Jail, “Woke up this morning with my mind stayed on Jesus” became “Woke up this morning with my mind stayed on freedom.” Inmates exchanged songs and devised new ones. All locked up together, “they held meetings and strategy sessions and religious services, and they sang—the Nashville students sang their songs, and the North Carolina people and the Washington people and the New York people, and the CORE [Committee on Racial Equality] people and the SNCC people. There was even a rhythm-and-blues trio. . . After forty days everyone knew all the songs.”¹⁷

Parchman, a notorious Mississippi penal institution, where many activists were incarcerated, was particularly productive of freedom song parodies. This version of “There's a land that is fairer than day/In the sweet by and by” is typical:

The elected officials all say
“Things get better and better each day.”
And when asked, “But how long will this take?”
They will answer with speeches so fake.
You'll be free, gradually,
Gotta wait and cultivate for liberty;
Work and pray and someday,
Folks will say, “You're OK to be free.”

“Ain't Gonna Let Nobody Turn Me 'Round”

When African Americans sought to register to vote and to integrate the bus station in Albany, Georgia, more than 1,200 were eventually arrested. Albany was a community where “old time singing was still prevalent in the churches” and residents were familiar with a wide range of traditional African American hymns and spirituals.¹⁸ Albany's struggle has often been called a singing movement, and it was there that freedom songs established themselves “as a vital part of the civil rights movement. They became a required element

Figure 2: “Don't Let Nobody Turn You ‘Roun,” as it appeared in *National Jubilee Melodies*.

The musical score for "Don't Let Nobody Turn You Roun" is presented in a rectangular frame with a red border. At the top, the title "Don't Let Nobody Turn You Roun'" is written in a bold, serif font, followed by "Arranged by PHIL. V. S. LINDSLEY". Below the title, the word "CHORUS." is printed above a staff of music. The lyrics "Don't you let no - bod - y turn you roun', turn you roun', turn you roun'" are written below the notes. The music consists of two staves, with the second staff being a bass line. The key signature is A major (two sharps), and the time signature is common time. The section is labeled "VERSE." and contains lyrics: "1. A - las! and did my Sav-iour bleed, And did my sov'-reign die, 2. Was it for crimes that I had done, He groaned up-on the tree, 3. Well might I hide this blushing face, While His dear cross ap-pears, Would He de - vote that sa - cred head For such a worm as I? A - mas-ing pit - y, grace unknown, And love be - yond de - gree. Dis-solve my heart in thank ful-ness, And melt mine eyes to tears." The score concludes with another chorus section identical to the first.

in the organizational plans of SNCC.”¹⁹ Among the congregational songs transformed by Albany singers were: “Certainly, Lord/Have you got good religion?”, “Don’t let nobody turn you ‘round”; “I wanna be ready”; “I’m on my way”; “I’m so glad”; “Now, let us sing till the power of the Lord comes down”; “Oh, freedom”; and “Over my head.”

The best-known is “Ain’t gonna let nobody turn me ‘round,” one of the “most powerful statements of the Albany Movement,” based on the spiritual “Don’t let nobody turn you ‘round.”²⁰ It spread far beyond Georgia and was sung by demonstrators all across the deep south, in Birmingham, Selma, Jackson, the Mississippi Delta.

Ain’t gonna let nobody, Lordy, turn me ‘roun’
Turn me ‘roun,’ turn me ‘roun,’
Ain’t gonna let nobody, Lordy, turn me ‘roun,’
I’m gonna keep on a-walkin’, Lord,
Keep on a-talkin’, Lord,
Marchin’ up to freedom land.

“Rockin’ Jerusalem,” another spiritual, was transformed into “O Pritchett, O Kelley,” an appeal to local officials. According to activist Rutha Harris, Albany’s police chief took pleasure in the song. “I was arrested three times. I have a total of fourteen days in jail . . . and of course, when I was in jail, Pritchett . . . used to holler down to my cell, ‘Hey Rutha! Sing that song about me and Kelley (the mayor of Albany)!’ So I would have to sing it for him every day.”²¹

Verses added to the traditional “Come and go with me to that land” reflect the harsh realities of the day.

No Jim Crow in that land . . .
No burning churches in that land . . .
No more weeping/crying/bowing in that land . . .
There’ll be freedom in that land . . .
There’ll be singing in that land . . .
There’ll be peace in that land . . .

Participants never forgot what they heard in Albany. “I experienced for the first time the music of the movement. The music was beautiful. Everyone sang, and the songs bound us together and made us strong. . . . Above all, I remember the music . . . and the song I always think of as Charles Sherrod’s, one so embedded in my heart that I have sung it to carry me through many difficult times these past thirty years, ‘Oh, freedom.’”²²

“Great Day for Me”

In April, 1963, one of the hardest fought phases of the freedom struggle, the Birmingham Movement, began. Images from 1963 include more than 1,000 marching in the Children’s Crusade, demonstrators attacked with police dogs and firehoses, and a bombed-out church where four Sunday School girls lost their lives. The Alabama Christian Movement for Human Rights (ACMHR) paved the way for that epic struggle. Founded in 1956 to address racial inequality, in 1963 it joined forces with Martin Luther King, Jr. and the Southern Christian Leadership Conference (SCLC) to launch a wider attack on the city’s rigid segregation.

The Birmingham campaign opened with mass meetings, lunch counter sit-ins, marches on city hall, and a boycott of downtown merchants. It soon expanded to kneel-ins at white churches, sit-ins at the segregated public library, and a voter registration march. Hundreds were arrested. On Good Friday King led 50 hymn-singing marchers to city hall, where they were arrested and jailed. There King wrote “Letter from a Birmingham Jail.” When he acknowledged the local support he received, he specifically lauded their singing of “the songs of Zion . . . the great freedom songs that have moved us so meaningfully over the last few years.”²³ “The variety of singing to be heard at mass meetings in Birmingham probably hasn’t been matched in any other movement in the south,” according to Carlton Reese, an organist, composer, and local activist.²⁴ Familiar freedom songs, such as “Ain’t gonna let nobody turn me around” and “Oh, freedom” were heard. “I’ve got a robe/Going to shout all over God’s heav’n” acquired a new verse:

I’ve got a job; you’ve got a job
All of God’s children surely have a job.
We’ve got a job to do.
We can’t get freedom until we get through,
Carrying the cross for our rights.

Birmingham’s distinctive contributions to the music of the movement reflect its strong gospel tradition. The ACMHR gospel choir, formed to enrich the spiritual content of the organization’s regular Monday night meetings, combined “freedom songs with gospel music to produce a charismatic style of music unique in the civil rights struggle.”²⁵ Under the direction of Carlton Reese, the choir sang for forty consecutive nights during the height of the campaign. “Great day for me” and “Travelling shoes” were meeting favorites. Reese, along with many of his singers, spent time in jail, where he continued writing songs for the movement.

“I’ve Been ‘Buked an’ I’ve Been Scorned”

Birmingham’s struggle was far from over when the National Association for the Advancement of Colored People (NAACP) and CORE, with the support of the labor union AFL-CIO and the American Jewish Congress, organized the March on Washington for Jobs and Freedom. On August 28, 1963, between 200,000 and 250,000 assembled to hear from a number of civil rights leaders, as well as musical luminaries of the day: Marian Anderson, Mahalia Jackson, Joan Baez, Bob Dylan, Odetta, and Peter, Paul, and Mary. They sang as they left buses and trains, as they gathered, as they waited, and then along with featured entertainers. Mahalia Jackson sang “I’ve been ‘buked and I’ve been scorned,’ one of the great “sorrow songs” and a powerful commentary on the African American condition to prepare the crowd for King’s “I have a dream” speech.

"This Little Light of Mine"

In 1964 SCLC, SNCC, and other organizations joined to coordinate Freedom Summer, a statewide campaign of voter registration and education for social change among Mississippi's African Americans. College students from all over the U.S. volunteered. Before the summer was over, three students had lost their lives, more than a thousand activists had been arrested, and over sixty black churches, homes, and businesses were burned or bombed.



Figure 3: Freedom Summer Training Sessions at Western College for Women in Oxford, Ohio, during the first of two week-long sessions held there in June 1964. Volunteers stand beside their bus, hand-in-hand, singing together before leaving for Mississippi to help blacks register to vote. Reprinted, by permission, Ted Polumbaum/Newseum collection.

Singing was part of the volunteers' orientation. "That week Mrs. Hamer, Cordell Reagan, Bernice Johnson and others introduced us to the power of song to quell our fears. I had never heard gospel or a cappella singing before, and the experience was overwhelming. I was simply astounded by the power and beauty of their voices. At one point, I was so overcome by emotion, I literally could not clap my hands in time to the songs."²⁶

Fannie Lou Hamer, a Mississippi Delta native and veteran of the struggle, made an indelible impression on all who heard her. "Her voice gave everything she had. . . . Here was clearly someone with force enough for all of them, who knew the meaning of 'Oh, freedom' and 'We shall not be moved' in her flesh and spirit. . . . They lost their shyness and began to sing the choruses with abandon, though their voices all together dimmed beside hers."²⁷

Hamer, still remembered as one of the era's greatest singing activists, adopted "This little light of mine" as her theme song: "This same song goes back to the fifth chapter of Matthew, which is the Beatitudes of the Bible . . . I think singing is very important. It brings out the soul."²⁸



Figure 4: Fannie Lou Hamer leading singing during the March Against Fear through Mississippi, in June, 1966. Photo by Jim Peppler, used by permission of the Alabama Department of Archives and History, Montgomery, Alabama.

"Come by Here"

In 1965 African Americans attempted to register to vote in towns and cities across the south. In Selma, Alabama, daily marches to the county courthouse for voting rights ended in beatings and arrests. SCLC and SNCC organized a march to the state capitol, some fifty miles away, to dramatize the disenfranchisement of half of Selma's population and to protest Jimmie Lee Jackson's killing in February. The March 7th attempt, known as "Bloody Sunday," ended when the 600 marchers were attacked and beaten by state and local law enforcement. On March 21, sanctioned by a Federal Court decision, the march began its final incarnation.

A musical score for the spiritual "COME BY YUH". The title is at the top, with "Slowly" written above it. The key signature is G major (two sharps). The notation is divided into "Leader" and "Congregation" parts. The lyrics are: "1. Some - bod - y need you, come by yuh, Some - bod - y need you, come by yuh, Some - bod - y need you, come by yuh, Oh . . Lawd, come by yuh." The "Leader" part uses a soprano vocal line with eighth-note patterns, while the "Congregation" part uses a basso continuo line with eighth-note patterns.

Figure 5: "Come by yuh/Come by here" as it appeared in a 1931 collection of spirituals from the Carolina Low Country (from Society for the Preservation of Spirituals).

Walking seven to twelve miles a day, marchers sang spirituals and freedom songs. A recording made during the march documents the singing of "Ain't gonna let nobody turn me 'round"; "Jacob's Ladder"; "Come by here"; "Everybody wants freedom"; "Get on board";

"Go, tell it on the mountain"; "God will take care of you"; "If you miss me from the back of the bus"; "Keep your eye on the prize"; "Nobody knows the trouble I've seen"; "Steal away"; "This little light of mine"; "We shall not be moved"; "We shall overcome"; "Woke up this morning with my mind on freedom"; and "Oh, freedom." At the conclusion of the march, Martin Luther King, Jr. addressed a crowd of some 25,000 marchers and supporters from the steps of the state capitol, "They told us we wouldn't get here. And there were those who said that we would get here only over their dead bodies, but all the world together knows that we are here and that we are standing before the forces of power in the state of Alabama, saying, 'We ain't goin' let nobody turn us around.'" King went on to cite "Joshua fit the battle of Jericho," then closed with a recitation of "The Battle Hymn of the Republic."²⁹

"This May Be the Last Time"

In June of 1966, James Meredith, the first African American to attend the University of Mississippi, planned to walk over two hundred miles from Memphis, Tennessee, to Jackson, Mississippi, in support of voter registration. Carrying an African walking stick and a Bible, he was, "at war against fear. I was fighting for full citizenship for me and my kind."³⁰ On the second day of his trek, Meredith was shot and hospitalized. Civil rights organizations mobilized and cooperated to complete his March Against Fear, singing as they walked. The taunts and jeers of Batesville segregationists were met with "Oh,

freedom." When a group of rural Yalobusha County onlookers heard "Before I'll be a slave, I'll be buried in my grave," six joined the procession.³¹ Fannie Lou Hamer led a hundred more on the Sunflower to Indianola stretch, singing "We shall not be moved."³² In Canton marchers entered the town square singing "Go, tell it on the mountain." Attacked and tear-gassed, they responded with "Nobody knows the trouble I've seen." On the last leg of the march, almost two thousand people departed Tougaloo, singing "We've got the light of freedom." Reaching Jackson on June 26th, they were greeted by a brass band playing an exuberant "When the saints go marching in."³³

A decade earlier the Montgomery Bus Boycott had begun with "Onward Christian soldiers" but "This may be the last time" symbolized the March against Fear. The song had been heard throughout the movement, and SNCC meetings always closed with it. For many "it was particularly important. Every time I even hear it, I see people in my mind's eye . . . whose hands I was holding or whose eyes I was looking at where it was the last time I ever saw them on this earth."³⁴

This may be the last time,
This may be the last time, children,
This may be the last time,
May be the last time, I don't know,
May be the last time we sing together . . .
May be the last time we shout together . . .
May be the last time we bow together . . .
May be the last time, I don't know.³⁵

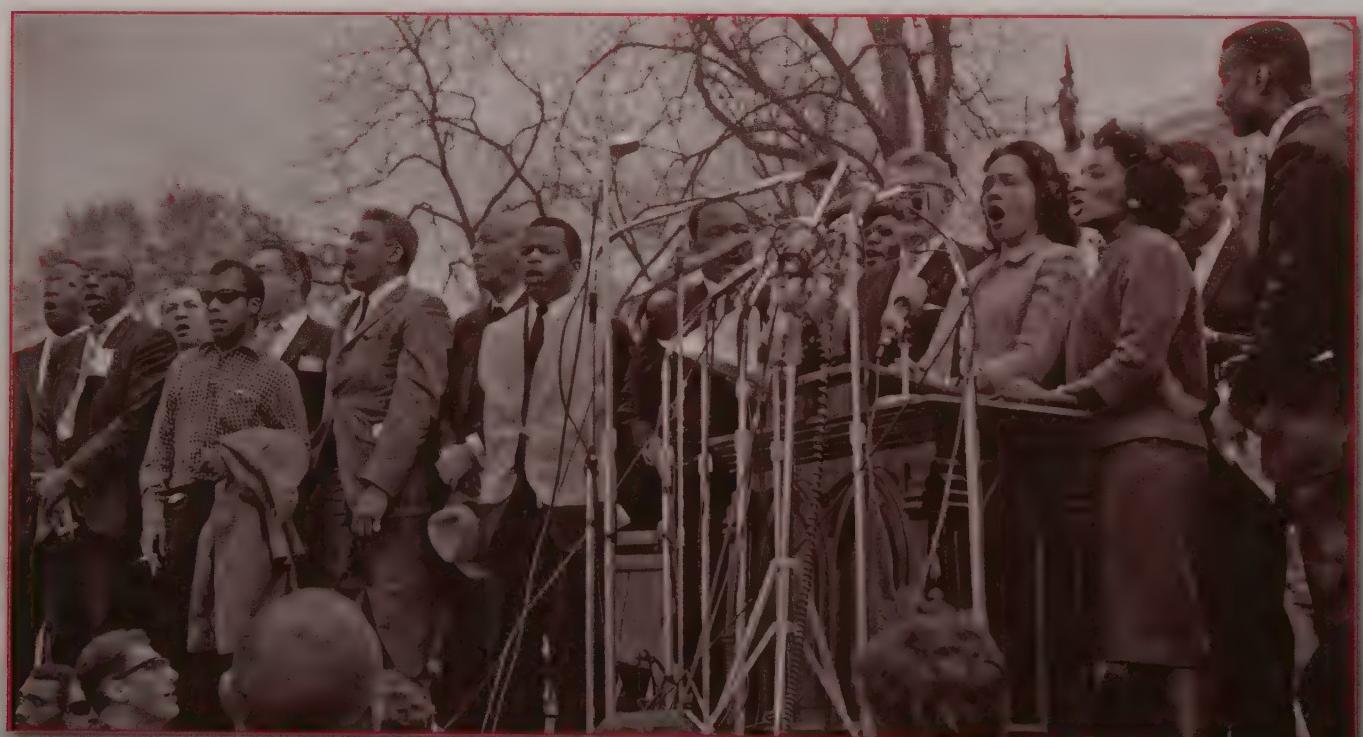


Figure 6: Leaders of the Selma to Montgomery March. Left: Cleveland Robinson, vice-president of the Negro American Labor Council; 3rd from front left: author James Baldwin; 4th from front left: march planner Bayard Rustin; 5th on left: A. Phillip Randolph, president of the Brotherhood of Sleeping Car Porters; 6th on front left: John Lewis, president of SNCC; center, 7th on left: Dr. Martin Luther King, Jr.; right of microphone stand: Coretta Scott King; right of Mrs. King: Juanita Abernathy; to her right: Ralph Abernathy; front right: Rev. Fred Shuttlesworth. © Stephen Somerstein, used by permission.

Marchers against Fear may well have asked themselves if they were singing together for the last time. While the freedom songs still were heard, the tone of the march was very different from earlier ones. King confronted militant young activists, some of whom preferred “We shall overthrow” or “We shall overrun” to “We shall overcome” and who refused to sing “Black and white together.” Two years earlier, Malcolm X had told a Cleveland audience that “Sitting at the table doesn’t make you a diner, unless you eat some of what’s on that plate.”³⁶ By the summer of 1966, while King and SCLC remained committed to nonviolence, SNCC chairman Stokely Carmichael embraced black militancy. The civil rights movement, of course, did not end with the March Against Fear in the summer of 1966, but when they “could no longer sing together, because the radical youth were neither in step with the drum major nor in tune with his theology, then the dissonance of their silence became more audible to those who listened on.”³⁷

Today

Half a century later, which elements of freedom movement singing remain relevant for church musicians? First, participants had ownership of the music. Taking its cue from African American congregations, it was highly participatory.

When there is singing, you don't have to see who is singing, you need to hear; and then before they get through the first line, join in, so they don't feel stupid that they've started a song. . . . What do you do if I'm starting a song and you don't know it? You hum. You tap your feet. You rock your body; you just help me out.

It doesn't matter what your voice is like and what some kindergarten teacher told you when they told you to clap your hands or gave you the bell to ring. When the song was raised, there wasn't anybody in that room who was not singing at full power, which is why it had such intensity. Now, all of those people were not what you'd call great singers. All of those people were people who were risking their lives, and that's what it takes to raise a congregational song: you put yourself at total risk.³⁸

Second, activist singers and the communities in which they worked shared a core repertoire of sacred song, although there were denominational and doctrinal differences among leadership and participants at every level. The commonalities were manifest in several ways. Folk musician Guy Carawan noted, “you didn't have to wait for special people to show up to lead the songs. Everybody knew ‘em, there were common melodies that people knew.”³⁹ Andrew Young remarked that organizers could go to Mississippi and “tell people that they needed to get themselves together” and not be understood, but “if you started preaching to them about dry bones rising again, everybody had sung about dry bones.”⁴⁰

Finally, strong song leaders animated group singing. In fact, according to Bernice Johnson Reagon, “There are no soloists in the Black congregational style, there are only song leaders.”⁴¹ Many of their names figure prominently in the annals of the movement: Dorothy Cotton, Bettie Mae Fikes, Fannie Lou Hamer, Charles Neblett, Cordell Reagon, and Hollis Watkins, to name only a few. The role of the song leader in “raising a song” and in facilitating the improvisation of new texts deserves greater exploration. According to Bernice Johnson Reagon,

A song leader only does what? Start and announce the potential. And then the piece continues based on the needs and the power not of the song leader, but of the people in the room. Now it takes courage. . . . It takes a lot of courage. . . . I promise you that if you cannot sing a congregational song at full power, you cannot fight in any struggle.⁴²

Many song leaders also participated in ensembles (Montgomery Gospel Trio, Nashville Quartet, Selma Freedom Choir, Birmingham's Gospel Freedom Choir, SNCC Freedom Singers, and CORE Singers), singing at mass meetings, and touring as movement publicists and fund raisers. Some song leaders have never stopped singing, working to keep freedom songs alive for new generations. Rutha Harris founded the Albany Civil Rights Institute Freedom Singers, who still sing on the second Saturday of each month. Betty Mae Fikes travels, singing and lecturing about the movement and its music, as do Bernice Johnson Reagon and Charles Neblett.⁴³

Anyone familiar with the singing of the civil rights movement has to wonder why 21st-century activists do not avail themselves of the power of song. As civil rights veteran Bruce Hartford observes,

Today, protesters mostly chant slogans rather than sing. But in terms of political and moral effectiveness, political chanting is to group singing as a mouse is to an elephant. Any song provides far more information and content than any shouted slogan. And there are many *more* songs. Songs uplift the spirit in a way that chants do not, and songs express a greater range of emotion. As a practical matter, most people can sing much longer than they can chant—on a typical demonstration today, chanted slogans die out after a few minutes because untrained voices simply can't sustain that kind of shouted repetition for long—but songs are easier on the voice, they can be carried for far longer. And songs create a stronger emotional bond and sense of unity, which is why church services emphasize singing.⁴⁴

Exploration of this topic is beyond the purview of this article, but the virtual disappearance of group singing from civil society certainly plays a role in the choice of slogans versus songs in protests. Young activists have had no opportunity to find their voices. If they no longer find them in schools, many of which have eliminated music instruction, where can they find them? The problem is compounded if they no longer sing in churches, where

select groups often perform for the congregation.

Activist Charles Neblett's view that, "If it wasn't for all that music, I don't think there would be a movement," is widely shared.⁴⁵ This unique body of song, that originated in the church and ultimately helped to transform the lives of millions of disenfranchised U.S. citizens, deserves to be celebrated. Many of the hymns and spirituals sung during the freedom movement were not altered and require no explanation when included in a worship service. Several hymnals—*Lead Me, Guide Me* (2012, 2nd ed.), *Total Praise* (2011), the *African American Heritage Hymnal* (2001), and *Lift Every Voice and Sing II* (1993)—make a substantial number of these available. And what of the texts that were adapted to fit the exigencies of a stint in jail, or a fifty- or two-hundred-mile march? They may still be appropriate in certain services, gatherings, or commemorations. *Sing for Freedom*, compiled by Guy and Candie Carawan, is an excellent source of freedom songs.

One of the most appealing aspects of movement singing remains its capacity for healing divisions and harmonizing discordant elements. Wyatt Tee Walker observed,

The entire nonviolent movement was religious in tone, and the music did much to reflect and reinforce the religious base on which it stood. In the course of its development, the movement drew into its wake many people who were nonreligious, irreligious, and antireligious, but singing Freedom Songs for them and for others of diverse persuasions was a means of comfortable participation.⁴⁶

In the realm of social and political protest, many songs and musical styles have come and gone over the last half century. In this era of sharp societal divisions, does the body of song which gave voice to the aspirations of African Americans in the 1950s and 60s still have the capacity for bringing healing, unity, and reconciliation? While civil rights movement veterans work to preserve the freedom song legacy, their numbers are dwindling. It is in churches that the songs have their roots and it is in congregational singing that their survival may be ensured. In the beginning was the church, without which there very likely would have been no freedom movement. In the beginning was the song of the church, without which there may have been no freedom songs. It is in the increasingly diverse song of today's congregations that future activists for social justice may find their voices and the passion to work for healing, unity, and reconciliation in a new century.

Notes

¹The terms *civil rights movement* and *freedom movement* are used interchangeably throughout.

²Martin Luther King, Jr., *Stride Toward Freedom: The Montgomery Story* (Boston: Beacon Press, 2010), 73-74.

³Quoted in King, 50.

⁴Taylor Branch, *Parting the Waters: America in the King Years, 1954-63* (New York: Simon and Schuster, 1988), 203.

⁵"Oh, Freedom": Music of the Movement" in *A Circle of Trust: Remembering SNCC*, ed. Cheryl Lynn Greenberg (New Brunswick, NJ: Rutgers Univ. Press, 1997), 118-119.

⁶These titles are from three sources: Virginia Durr's March, 1956, letter to Pete Seeger, which stated that she had consulted Coretta Scott King about what was being sung, in *Freedom Writer: Virginia Foster Durr, Letters from the Civil Rights Years*, ed. Patricia Sullivan (Athens: Univ. of Georgia Press, 2006), 115. (Mrs. King specifically mentioned the *Broadman Hymnal* to Durr.) Stewart Burns's *Daybreak of Freedom* (Chapel Hill: Univ. of North Carolina Press, 1997), 173-175. Robert Darden's *Nothing but Love in God's Water* (University Park: Pennsylvania State Univ. Press, 2014), 128-129, 131-133.

⁷Cheryl Fisher Phibbs, *The Montgomery Bus Boycott: A History and Reference Guide* (Santa Barbara, CA: Greenwood, 2009), 64.

⁸Jon Michael Spencer, *Protest and Praise: Sacred Music of Black Religion* (Minneapolis: Fortress, 1990), 86, credits Martin Luther King, Jr. with the text of "We are moving on to vict'ry." Pete Seeger's *The Rainbow Quest* (Folkways, 1960), credits the Montgomery Bus Boycott, author unknown. *Smithsonian Global Sound for Libraries*, <http://glmu.alexanderstreet.com.proxy.wexler.hunter.cuny.edu/View/View/71337>.

⁹Alan Lomax, *The Folk Songs of North America* (Garden City, NY: Dolphin, 1960), 468-469.

¹⁰Stephen Petrus and Ronald D. Cohen, *Folk City: New York and the American Folk Music Revival* (New York: Oxford, 2015), 209.

¹¹King, 73.

¹²Laurraine Goreau, *Just Mahalia, Baby: The Mahalia Jackson Story* (Waco: Word, 1975), 221.

¹³Bernice Johnson Reagon, quoted in *A Circle of Trust*, 118-119.

¹⁴Wyatt Tee Walker to Martin Luther King, Jr., Jan. 16, 1959, quoted in Aldon D. Morris, *The Origins of the Civil Rights Movement* (New York: Free Press, 1984), 186.

¹⁵According to Pete Seeger, this became a freedom song at the Highlander Folk School. Seeger and Bob Reiser, *Everybody Says Freedom* (New York: Norton 1989), 29.

¹⁶Spencer, 92.

¹⁷Seeger, 40.

¹⁸Guy Carawan and Candie Carawan, *Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs* (Montgomery, AL: NewSouth Books, 2007), 60.

¹⁹Herb Boyd, *We Shall Overcome*, v. 3 (Naperville, IL: Sourcebooks, 2004), 115.

²⁰Beatrice Johnson Reagon, "Songs of the Civil Rights Movement 1955-1965: A Study in Culture History" (Ph.D. diss., Howard Univ., 1975), 138.

²¹Rutha Harris, interview by Deanna F. Weber, March 16, 2009, "The SNCC Freedom Singers: Ambassadors for Justice," in *We Shall Overcome: Essays on a Great American Song*, ed. Victor Bobetsky (Lanham, MD: Rowman & Littlefield, 2014), 34.

²²Penny Patch, "Sweet Tea at Shoney's" in *Deep in Our Hearts: Nine White Women in the Freedom Movement*, ed. Constance Curry (Athens: Univ. of Georgia Press, 2000), 141. Charles Sherrod was a prominent SNCC activist in Georgia.

²³Rufus Burrow and Michael G. Long, *A Child Shall Lead Them: Martin Luther King Jr., Young People, and the Movement* (Minneapolis: Fortress, 2014), 119.

²⁴Quoted in Carawan, 96.

²⁵Wilson Fallin, *The African American Church in Birmingham, Alabama, 1815-1963* (New York: Garland, 1997), 153.

²⁶Wally Roberts, "Fannie Lou Hamer (1917-1977)," *Civil Rights Movement Veterans*, <http://www.crmvet.org/mem/hamer.htm#fhwally>.

Patricia Woodard, compiler of the 2016 "Hymnic Anniversaries" for this journal, contributed a chapter to *We Shall Overcome: Essays on a Great American Song* (2014). Her writing has also appeared in *Methodist History, American Music, and Research Strategies*. A reference librarian at Hunter College (City University of New York) for 25 years, Patricia served two terms as secretary of *The Hymn Society of the U.S. and Canada*, and currently continues research, writing, and singing.

- ²⁷Sally Belfrage, *Freedom Summer* (New York: Viking, 1965), 3.
- ²⁸Kay Mills, *This Little Light of Mine: The Life of Fannie Lou Hamer* (New York: Plume, 1994), 21.
- ²⁹"25 March 1965, Address at the Conclusion of the Selma to Montgomery March," *The Martin Luther King, Jr. Research and Education Institute* Stanford Univ., http://kingencyclopedia.stanford.edu/encyclopedia/documentsentry_doc_address_at_the_conclusion_of_selma_march.
- ³⁰Carolyn Kleiner Butler, "Down in Mississippi," *Smithsonian Magazine* 35:11 (2005): 23-24.
- ³¹Aram Goudsouzian, *Down to the Crossroads: Civil Rights, Black Power, and the Meredith March* (New York: Farrar, Straus, and Giroux, 2014), 67, 85.
- ³²Mills, 177.
- ³³Goudsouzian, 197, 203, 236, 239.
- ³⁴Mary C. Turck, *Freedom Song: Young Voices and the Struggle for Civil Rights* (Chicago: Chicago Review Press, 2009), 80.
- ³⁵A spiritual popularized by the Staples Singers and the Five Blind Boys of Alabama, it was also recorded by the Georgia Sea Island Singers, who were associated with the folk movement. Bessie Jones, founder of the Singers, was committed to the preservation of the singing style of the tidal and barrier islands off the Georgia coast.
- ³⁶"The Ballot or the Bullet," speech by Malcolm X delivered to a symposium, *The Negro Revolt—What Comes Next*, Cory Methodist Church, Cleveland, OH, April 3, 1964, <http://teachingamericanhistory.org/library/document/the-ballot-or-the-bullet/>.
- ³⁷Spencer, 96.
- ³⁸Reagon in *Circle of Trust*, 110, 113.
- ³⁹Maggie Lewis, "Guy and Candie Carawan: Song Leaders for Social Change," *Christian Science Monitor*, Sept. 2, 1982.
- ⁴⁰Charles V. Hamilton, *The Black Preacher in America* (New York: Morrow, 1972), 133.
- ⁴¹Reagon in *Circle of Trust*, 112.
- ⁴²Reagon in *Circle of Trust*, 113.
- ⁴³Reagon is perhaps the best known of the civil rights movement song leaders. An original member of SNCC Freedom Singers, she went on to found Sweet Honey in the Rock and still performs.
- ⁴⁴"The Power of Freedom Songs," *Civil Rights Movement Veterans*, <http://www.crmvet.org/info/fsongs.htm>.
- ⁴⁵Deborah Barfield Berry, "Civil Rights Veterans Say Song Held up the Movement's Spirit," *Clarion Ledger* [Jackson, MS], Aug. 19, 2010.
- ⁴⁶"*Somebody's Calling My Name?: Black Sacred Music and Social Change* (Valley Forge, PA: Judson, 1979), 181.



ALCM nurtures and equips musicians to serve and lead the church's song.

Music is a vital expression of Christian worship. The church's song takes many forms and is expressed in many ways. By sharing the knowledge, experience and passion that honor our heritage and inspire our future, ALCM nurtures and equips those who lead music in worship. ALCM offers practical education programs and diverse resources through conferences, publications and fellowship to serve musicians of all types - from paid professionals to volunteers.

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What Is a Hymn Festival? How Is One Planned?

BY ERIC WALL

Hymn festivals are offshoots of worship: occasions of prayer and community where the central activity is singing. We know music-centered worship offshoots by different names and models. An old-fashioned hymn sing may consist of a pianist and a leader who says, “Call out your favorites!” At this event speech may be mostly titles and page numbers and the musical activity is almost entirely congregational. In December, by contrast, many communities offer another kind of hymn event, known as Lessons and Carols. This service centers on storytelling and leans more towards listening. Readings are central to its structure and while congregational singing occurs, musical responses may favor choral offerings. A hymn festival generally falls somewhere between these two types.

A hymn festival is a special event focused on congregational song, with intentional creativity and variety. It is usually sixty to seventy-five minutes of congregational songs, most often linked by readings, narrations, or prayers, typically organized around a central theme, idea, or occasion. Strong musical or scholarly leadership is often a featured element. Festivals often involve choirs or other musical ensembles of a church or churches. The amount of singing at a hymn festival is usually greater than at worship and spoken elements may be different in character or broader in range. As at worship, though, these elements work together. At best, these different elements are chosen, created, and arranged so that they complement each other, sharing common themes less by simple re-statement and more through their unique qualities.

A hymn festival’s particular purpose usually summons a particularly eager congregation: they show up to sing. Their enthusiasm and curiosity mean that the musical net can be cast wide. New songs find a welcome; ways of singing and accompanying can be creative, experimental, inventive—even a little wacky at times. For lovers of singing, a hymn festival can be not only deeply moving but also great fun. Whatever the theme, a huge part of a festival’s appeal is sheer delight in singing.

That delight, of course, comes not only from the deep love of singing but from the deep need for it as well. That need may be particularly acute in certain seasons of the year or in a community’s hard passages; in these times, a hymn festival might fulfill pastoral needs, allowing the community to “pour out its soul” in lament, grief, confession, or repentance.

Because a hymn festival so strongly affirms singing as a congregational practice, it may have far-reaching implications for the festival congregation and for others. Those who participate may be energized to be strong and creative advocates for singing in their own communities. Learning new songs, people may come away with enthusiasm for weaving new songs into worship back home. Song-leaders of all kinds find new ideas for their home singing practices. Festival choirs, bands, or other ensembles may be able to involve children and youth as well as adults, offering multiple generations new windows into vibrant congregational singing. These ripple effects of a hymn festival may have benefits long after the festival itself has ended.

A hymn festival can raise our spirits; it can also raise eyebrows or questions. Both worship and a hymn festival can be hallowed ground, but a festival sometimes has the advantage of being more neutral territory and less sacrosanct turf. It might shake those of us who are song-leaders out of comfortable repertoires. It can make room for bold theology and hard-hitting texts. It may welcome musicians and sounds that are not always included. Part of a hymn festival’s ethos is to allow space for experimentation, so a festival may be a safe place to try various ways of singing. If singing from a screen or singing from a book is a new experience for some, a festival may be a way to sample a new format. These are also gifts of a hymn festival.

Where and When?

A festival might be the expected highlight of a professional gathering, where location, leadership, and theme all contribute to its character. On a more local level, it may arise within a single church, as a collaboration of churches and music programs, or as an intentional partnership between a church and a community. Leadership, choirs, and other festive features will help draw people, but it is also wise to think in terms of other scheduling advantages. Any special event such as a hymn festival will almost certainly compete with other things on people’s calendars. Attendance is not a statistical goal, but congregational singing gains power and possibility when the community is abundant.

Festival Themes

What guides the creation of a hymn festival? Some underlying theme or idea usually prompts its conception and planning. Here are some common ones:

- Scripture: A festival might be shaped by particular texts: narratives, parables, characters, or books.
- Season: A festival may be rooted in a single liturgical season or weave through several seasons.
- Repertory: A festival may highlight certain kinds of songs or kinds of singing. It might focus on psalm settings, the hymnody of a particular denomination or tradition, certain genres of song, or certain compositional styles of music.
- History: A festival may explore aspects of church history, a period of music history, or theological ideas as expressed in singing.
- Theology: A festival occurring at a conference or as a collaboration between churches could explore a theological theme related to current events, an educational focus, or a community's sense of direction and calling. It might relate to some other aspect of a tradition's theology or identity.
- Leadership: A festival may be shaped around the particular gifts and work of a song-leader or hymn scholar, with the excitement of hosting a special guest. These festivals can give eye- and ear-opening experiences of what singing means and what kinds of singing are possible.
- Authors/Composers: A festival may celebrate the work of particular authors, composers, or both. These might be historic or established creators, but it can be particularly worthwhile to sing the work of very recent or local creators.
- Song Collections: A festival might celebrate a newly published collection of song, such as a denominational hymnal. It might also anticipate one, helping to try out ideas for a new collection or spark interest in a forthcoming publication.
- Instruments and Spaces: A new organ or other instrument(s) can be well celebrated at a festival, allowing an instrument to be put through its paces as a leader of song. For an organ in particular, which is a large and costly project, a hymn festival is a firm statement of the instrument's servant role as a leader of song, a different statement than a recital. A new or renovated worship space can also be celebrated with a hymn festival, lifting up the sound of a space and its ability to enable a congregation's singing.
- Communities: A hymn festival might celebrate milestones in a church's life, such as a founding or an anniversary. It might help several churches strengthen connections by hosting a festival as a joint event.

Ideas like these can shape a festival and its primary content of songs. Ten to fifteen songs will have specific and cumulative effects—an arc with rise and fall. It is important to be attentive to balance, variety, and texture so that wholeness is somehow evident. If a festival focuses on a particular genre or historical period, for example, its song choices may fall within a particular range, with variety and balance in that framework. A festival rooted in a season or in a selection of scriptures may allow a wider range of song styles, but it will still call for attention to how those songs work together.

Song Choices and Treatments

How do we bring songs to life at a festival? Here are some issues involved:

- Balance and texture: What are the balances of short and long songs? Of strophic hymns and choruses? Of our own tradition and others? Of familiar and unfamiliar? Variety and character help songs to have relief and profile. In the space of sixty to seventy-five minutes, every song counts expressively.
- Texts: Are the texts of songs covering a wide enough theological range? What are the varieties in language and vocabulary? Is there an emphasis on intellectual density or theological argument at the expense of occasional lightness or playfulness? Is there both comfort and challenge? Are texts only from an earlier era, or do they give us words for the demands on the church today?
- Singing textures: Is everyone singing everything, or are there more creative ways to deploy the congregation and supporting musicians? Songs that allow for call-and-response help make singing an engaging conversation. Dividing stanzas between groups or voices helps make the festival texture colorful, allowing different textual encounters (sometimes singing, sometimes reading) and particular accompaniments. Placing directions in a bulletin or festival booklet can reinforce any verbal directions. A common practice has been to assign stanzas to men and to women, but our language continues to need careful thought. *Men/women* and *high voices/low voices* do not always mean the same thing, and expanding understandings of gender-identity make those questions more nuanced. Musical terms like *treble/bass* can also be problematic. There are no easy answers nor, necessarily, completely satisfactory solutions, but love and justice demand our efforts here.
- Choirs, bands, small groups: Nothing lends color and detail to a festival like an assortment of sounds and a variety of voices. The wider the range of songs, the more possibilities there are for instrumental and choral roles. Instrument-only stanzas give special possibilities. If resources

and skill levels allow, published arrangements and concertato versions of hymns may be appropriate, but simple and low-tech can work just as well. High school instrumentalists playing the four parts out of the hymnal may be truer to a community than a more elaborate arrangement needing hired players. The gifts within a community may help shape the selection of songs, in fact. Likewise, the presence of a choir can lend nuance to how hymns are sung; choirs can take certain stanzas, can participate in introductions, or can be deployed in different parts of the space to strengthen singing (their primary role anyway). Perhaps choirs and praise bands have not yet found a way or invitation into each other's services; a hymn festival can offer a meeting ground, where differing song styles and sounds are welcomed.

- More than hymns: A hymn festival's texture is often richer when some of the singing is not congregational. This is not contradictory; it is part of the total fabric that a festival can be. Some prayers in worship are offered on the people's behalf by presiders; in a similar way, singing done by specific people or groups edifies the whole congregation. We encounter the interplay of text and music in one way through singing hymns; the encounter is true when we listen to others as well. An ensemble's preparation for a festival can stir up community excitement, often bolstering attendance and contributing to the sense of occasion.
- Leadership: A leader's gift may be scholarship, composition, writing, planning, teaching, or accompanying (usually a combination of those), and leadership moves to a prominent position in a hymn festival. We may think of certain gifted song-leaders who seem to have a particular ability to bring congregational singing to life at the organ, at the piano, with an ensemble, or with their voices. Ineffective song-leading can hinder singing; successful song-leading will point beyond the leader, showing us ways of singing that are trustworthy, energizing, and natural. Strong leadership is a gift to a hymn festival; it also comes with a caution: making sure that leadership results in singing without training an inordinate or unintentional spotlight on itself. Leadership we have witnessed elsewhere can shape our own festival planning. Instead of only remembering how great a leader was, we can ask what that leader did. Dividing stanzas, vocal modeling, imaginative pairings of narration and song, unusual tempos or instruments—these may flourish with particular leaders, but their essence is likely doable by us and by others. Leadership that doesn't offer some take-away risks being too leader-focused.

Singing the Theme

The sung parts of a hymn festival help articulate its theme and ideas. Hymns work in partnership with each other as well as narrations, choral elements, or drama. These form a total festival arc and that arc is really a conversation of elements. Two hymns may sound and sing a certain way if they are back to back; change one of them and the conversation changes; add a narration and it changes again. This is part of a hymn festival's kinship to worship—order and flow, which keep important questions before us. What are hymns doing theologically and contextually? What are they "about"? What is their framework? Texts and tunes arise and come together in different ways, but their nature is to be responsive—to a sense of God, to scripture, or to being alive in the world. Every singing occurs in time and space, specific to an occasion, a theme, a prayer. Our choices of hymns cannot be neutral because hymns themselves are not neutral.

Songs that may seem impossibly diverse musically may be kindred in prayer. Hymn texts may be the unifying bridges for music that ranges far and wide. Theology may show us that the organ and the guitar are not so far removed from each other as we thought. These are the theological dimensions of any gathering where the church sings. A festival may be a good barometer of the current diversity of the church's song and the rightness of opening ourselves to the growing edges of that song.

Beyond Songs

While a festival's theme or ideas emerge most clearly and powerfully in the songs themselves, non-singing components can do some of that work as well. Prayer may be made in speech as in song. There may also be readings, explanations, anecdotes, or other kinds of narrations. There are decisions here of length and content, and those decisions are organic to the particular festival. Narrations might be historical or anecdotal: background on a hymn's creation, stories about composers or writers, or discussing singing practices in historical or current contexts. For other festivals, narrations may come primarily from scripture. They may also be theological reflections written for the occasion, or drawn from other kinds of literature or poetry.

Whatever the content, an underlying question might be this: does a narration only explain or echo a song's content, or does it also lead us into actual singing? Songs, however familiar or new, have their own work to do, offering some kind of surprise, revelation, beauty, or empowerment. Narrations are best if they don't preempt, delay, or obscure the work of songs. Can a narration help release a song's essence? Poetry and music are created for expression more than for analysis. A songwriter writes songs, not examples. A song may well represent a genre, but the writer probably intended to craft a prayer, to help illuminate scripture, or to exhort service to the world. Does a narration take us to the song itself? When a song is over, does the next narration flow out of it naturally? "As

THE HYMN SOCIETY ANNUAL CONFERENCE

July 17-21, 2016

Redlands, CA



We believe that the holy act of singing together shapes faith, heals brokenness, transforms lives, and renews peace. So won't you add your voice and join us for our 2016 Annual Conference where we will focus on faith formation and song? We'll explore how faith shapes our song and how song shapes our faith. With plenaries and festivals focusing on many different ages and life-stages, there will be something for everyone. To see the full schedule and our conference leaders go to www.thehymnsociety.com/conference.

For the first time, our conference will include programming options for children and youth between the ages of 5 and 18. Bring your children and your grandchildren with you this year! They'll get to experience the wonderful daytime fun with two fabulous clinicians and then sing with us at our evening hymn festivals. Then, after the conference, you're only an hour away from Disneyland!

In view of the beautiful San Bernardino Mountains, the University of Redlands in Redlands, California, will be our host. The majority of our festivals will be held in the University's Memorial Chapel, which includes a Casavant organ (opus 1230). To learn about the restoration/addition that the organ went through in 2003, you can read an interview with their professor of organ, Fred Swann, here: <http://www.redlands.edu/news/14566.aspx>.

As always, our sessions take place in an environment of sung faith and ecumenical hospitality. Sectionals cover a wide variety of subjects, from conference theme-related topics to global song to historic hymnody. Every day includes a hymn festival and occasion for corporate prayer.

PLENARIES

Molly Marshall - "Rehearsing for Life"

John Witvliet - "The Formative Potential of Congregational Song: Responses to Some Trenchant, Incisive Objections"

Mark Burrows - "What's an Ebenezer?! - Making the Word Accessible for Our Children"

"Favorite Hymns of Fellows," Led by Fellows

FESTIVAL LEADERS

Sunday: Ken Nafziger

Monday: Jane Kraybill

Tuesday: Milburn Price and Beverly Howard

Wednesday: Mel Bringle and Sally Morris

Thursday: Chelsea Stern and Adam Tice

WORSHIP

Morning Prayer – Melissa Haupt

Night Prayer – Judith Kubicki

PASTOR CONFERENCE

As a pastor you often find yourselves being responsible for the song of the church. Whether you work for a church that is too small to hire other staff, you're in a leadership change for your musicians, or you are just passionate about the congregation's song, the job of choosing music and getting the congregation singing falls to you. The Pastors Conference is a time for those who don't feel well-equipped to do that to come and learn from some of the nation's foremost song leaders, text writers, and tune writers. Led by the Executive Director of The Hymn Society, these two days of singing and learning will help empower you to better lead your congregation in song.

FAMILY PROGRAMMING

Bring your family to The Hymn Society's Annual Conference! While the adults go to the plenary and sectional sessions, children and youth will get to spend time with two top-class clinicians who will lead them in music-making, games, and more. The conclusion of the children and youth's programming will be getting to work with our closing festival leaders and then help to lead our closing festival. Bring your family so that everyone can enjoy singing together and learning about congregational song.



CONFERENCE SCHEDULE

(meals & breaks not shown)

SUNDAY, JULY 17, 2016		MONDAY, JULY 18, 2016		TUESDAY, JULY 19, 2016		WEDNESDAY, JULY 20, 2016		THURSDAY, JULY 21, 2016	
2:00 PM	Conference and Housing Registration	8:30 AM	Morning Prayer	8:30 AM	Morning Prayer	8:30 AM	Morning Prayer	8:30 AM	Morning Prayer
	Bookstore Opens	9:15 AM	Plenary I	9:00 AM	Plenary II	9:00 AM	Plenary III	9:00 AM	Encore Sectionals
3:00 PM	First Timer's Reception	10:45 AM	Sectionals I	10:30 AM	Sectionals IV	10:30 AM	Center for Annual Meeting	10:30 AM	Closing Hymn Festival
4:00 PM	Organ Recital	1:30 PM	Sectionals II	1:30 PM	Explore Downtown	12:00 PM	Congregational Song		
7:00 PM	Opening Hymn Festival	3:15 PM	Sectionals III	3:30 PM	Redlands	2:30 PM	Celebratory Banquet		
		7:00 PM	Hymn Festival	7:00 PM	Night Prayer	4:15 PM	Sectionals V		
		9:00 PM	Night Prayer	9:30 PM	Night Prayer	7:00 PM	Favorite Hymns of Fellows		
						9:00 PM	Hymn Festival		
							Night Prayer		

SECTIONALS I

1. *Criers of Splendor: New Hymns*
Texts of Delores Dufner – Delores Dufner
2. *We Are What We Sing –*
Jim & Jean Stratdee
3. *Singing the Stories of Our Faith with Young Children –*
Mary Nelson Keithahn
4. *Congregational Song and the Unity of the Eucharistic Prayer –*
M. Milner Seifert
5. *Preparing a Hymn Festival for the 500th Anniversary of the Reformation –* Peter Renwaldt
6. *"They've Made It!" Organ settings of recent worship songs –*
Robert Plimpton
7. *Alabanza Coral –*
Stella Garcia Lopez
8. *Singing Properly (Again) –*
Alan Hommerding

SECTIONALS III

9. *Emerging Scholar Forum –*
Lim Swee Hong
10. *Text Writer's Workshop –*
Mary Keithahn
11. *The Application of Jerome Bruner's Spiral Curriculum to Congregational Song for Children's Faith Formation –*
Robert Pendergraft
12. *The Hymns of Rod Romney, American Baptist Pastor –* Nancy Hall
13. *Formed AND Shaped in Faith by Song –* Sarma Egilte
14. *Stars and Pipes Forever: Organ Music for National Days –*
Wayne L. Wold
15. *The Sower Comes Again: Hymns and Psalms by*
Richard Leach – David Schaap
16. *Carl Daw Prayer Rising into Song – "Fifty New and Revised Hymns"*
Collection – Carl Daw
17. *Code Music As Text? What the Open Source Movement Offers the Hymn Scholar & Lover –*
Mark Theodoropoulos
18. *Song Writer's Workshop –*
Bruce Benedict
19. *Tell Me the Story of Jesus –*
Grace E. Schwanda
20. *Presenting the Charles Wesley/ Fanny Crosby of Romania: The Hymn Revival in Romania through Nicolae Moldoveanu (1922-2007)*
Sida Hodorabă-Roberts
21. *Singing Grace at Table: Spiritual Formation Beyond "Rub-a-dub-dub, Thanks for the Grub" –*
Beverly A. Howard
22. *Spread the Good News - A new Selection of tunes by Sally Ann Morris – Sally Ann Morris*
23. *Church Musicians: Reflections on Their Call, Craft, History, and Challenges –* Paul Westermeyer
24. *Let Voices Break the Silence*
new tunes by Roy Hopp; *How Can We Sing Our Love of God*
new texts by Mary Nelson Keithahn and new tunes by John Hormann – Roy Hopp;

SECTIONALS IV

25. *Hosanna! A Workshop on Songs for the Pilgrimage of Justice and Peace –* Andrew Donaldson & Wendy Donaldson
26. *Tune Writer's Workshop –*
Roy Hopp
27. *Developing Piety through Congregational Song: Is the Message Getting Through? –*
Mary K. Scheher
28. *Breaking the Binary: Language for a Wider Welcome –*
Colleen Toole
29. *Do We Become What We Sing? Congregational Song and Spiritual Formation –* Kenneth Hull
30. *Onward! Hymns and Psalms*
by Brian Wren 2013-2015,
31. *Dan Damon Editor – Brian Wren*
"A new collection from Selah Publishing" - David Schaap
32. *Hymn-based Keyboard and Instrumental Collections –*
Alan Hommerding
33. *Singing the Song of Creation –*
Marty Haugen
34. *Songs for the Sojourn - Exploring Recent Developments in Psalmody –* Bruce Benedict & Andy McCoy
35. *Intentional Faith Formation Through Worship at PASSPORT Summer Camps –* David Burroughs
36. *Metrical Faith Formation: A Hymn Writers' Round Table –*
James Hart Brumm
37. *Hymns in the Scandinavian Cinema –* Pekka Rehumäki
38. *The Companion to Glory to God: The Presbyterian Hymnal –*
Carl P. Daw, Jr., FHS
39. *The Roman Rite, the Liturgy and the Hymn of the Day –*
Fr. Jan Michael Joncas
40. *Through the Rustles New Hymn Texts by John Core; "A Treasury of Faith (Old Testament, Year C)" Texts by Gracia Grindal, new Tunes by Amanda Husburg –*
John Core and Amanda Husburg



A part of the "Inland Empire," Redlands, California, was incorporated in 1888 and is located in the San Bernardino Valley. It is about a one-hour drive from Los Angeles (and therefore a one-hour drive from Disneyland). With a population of around 70,000 people, the city has a rich history including connections to Spanish settlers, railroad history, and citrus production. The citrus fruit trees remain, with a wonderfully tasty orange tree right outside one of the buildings where sectionals will be held!

Redland's pedestrian-friendly downtown area will be our Tuesday afternoon excursion. While out and about, you'll be within an easy walk of an English Pub, boutique clothes shopping, hipster coffee shops, fondue, Italian, Mediterranean, and pizza restaurants, and a family-owned winery. For more information about downtown Redlands, go to: <https://aboutredlands.com/businesses/864-downtown-redlands>.

The weather in the summer is hot and dry, with average high temperatures of 95 degrees. The good news is that it cools off significantly in the evenings with average lows of 62 degrees. All the buildings are air-conditioned, so layers of clothing may help you feel more comfortable both indoors and outside. Don't bother packing your umbrella or raincoat – July gets around 0.08 inches of rain on average!

University of Redlands welcomes The Hymn Society for our Annual Conference this summer. A private liberal arts institution founded in 1907, University of Redlands has about 4500 students each year. It was ranked the 12th best college in the Western region by U.S. News and World Report in 2016. For more information about University of Redlands, check out their website: <http://www.redlands.edu/>.

ACCOMMODATIONS

The Brockton Avenue Apartments are air-conditioned, furnished, and have a full kitchen. A central community room is in the complex for meetings, studying and socializing. Room and Complex Amenities: twin bed, desk and chair, closet, chest of drawers, air conditioning, patio, parking, kitchen with garbage disposal and dishwasher, and laundry facilities

Founders has air-conditioned suites and each suite has two, double-occupancy rooms sharing one bathroom.

Cortner rooms are large, air-conditioned suite-style double and triple rooms. Corner has a community kitchen and laundry facility in the basement along with a private study room. The lobby on the main floor has a large television, ping pong table, pool table, and piano.

Linen packet includes 1 pillow with pillow case, 1 towel, 1 flat and fitted sheet, 1 wash cloth, and 1 blanket.

Pool/Fitness Center Passes: Pool passes are available at a cost of \$5.00 each for the duration of the user's stay. Fitness Center passes are available at a cost of \$5.00 each. Both types of passes are contingent upon the facilities being available and open during the posted hours for general public usage. Fitness Center usage is restricted to persons 18 years or older.

PARKING: Vehicle parking on University property is governed by the University's Public Safety Office and the Redlands Police Department. All conference parking will be subject to guidelines established by those offices. Parking permits are not required, but all state and local parking policies must be followed. User attendees assume all responsibility for vehicles parked on University property. Under no circumstances is the University responsible for damage to any vehicle while located on University property.

MEALS

Meals will be served in the Irvine Commons dining facilities. There will be a variety of options, including vegetarian and vegan selections, for each meal. Meals are purchased with a University issued meal card. She may be reached by phone: 888-429-0229, 860-429-8177 or email shanniene@aol.com.

The closest airport to Redlands is Ontario International Airport (ONT), which is served by most major airlines. Los Angeles International (LAX) may offer more economical flights, but it is a 90-minute drive from campus. Other airports nearby include John Wayne (JWA) in Orange County and Palm Springs International (PSP).

Ontario International Airport

Approximately 25 miles from campus

Palm Springs International Airport

Approximately 50 miles from campus

John Wayne Airport

Approximately 56 miles from campus

Los Angeles International Airport

Approximately 80 miles from campus

Transportation to and from the University: A number of shuttle services provide transportation directly to campus from area airports. A shuttle trip from Ontario International is \$45. Contact the shuttle service companies directly for reservations and pricing.

Super Shuttle (800) 700-1983 / www.supershuttle.com

Prime-Time Shuttle (800) 733-8267 / www.primetimestuttle.com

Taxi service is available from the airport. One-way fare with tip is approximately \$85.

Amtrak train service to San Bernadino: <http://www.amtrak.com>

Megabus service to Redlands: [Megabus.com](http://www.megabus.com)

CONFERENCE BOOKSTORE

The bookstore will offer titles featured in the conference programming plus many other helpful resources from a wide variety of publishers. The bookstore will open at 2 pm on Sunday, July 17 and generally will be open daytime hours Monday through Wednesday except when there are plenary sessions.

EMERGING SCHOLARS FORUM

Please bring extra copies of hymnals and hymnological books in good condition to donate to the Silent Auction. Avoid bringing multiple copies of the same title. The auction is a great place to find bargains to take home! Proceeds benefit the Austin C. Lovelace Scholarship fund, which helps students attend each Annual Conference.

The Hymn Society in the United States and Canada invites current graduate students and those who have graduated within the past three years to submit proposals to present their research effort on congregational song during the Annual Conference at University of Redlands in Redlands, California, July 17 - 21, 2016.

Submissions are to be guided by the research parameters of Practice, Philosophy (Theology), History, and/or Context of congregational song. Three such presentations, each strictly limited to fifteen minutes, with five minutes added for questions, will be featured during a sectional event identified as an Emerging Scholars Forum. Conference registration fees will be waived for the three presenters, and one research paper will be selected to win the Emerging Scholar prize of a \$150 gift certificate redeemable at the conference bookstore at the Annual Conference and consideration for publication in *The Hymn*.

Applicants should submit a 300-word abstract of the topic, along with complete contact information, including email and postal address, and a letter of support from someone in a position to comment on the applicant's scholarly qualifications. Up to three applicants will be selected to present their work at the conference. They will be required to submit a final paper of no more than 6000 words (about 20 pages) by May 31, 2016, for judging by a committee consisting of the Director of Research, Editor of *The Hymn*, and up to three select members of the Society.

Send applications with the email message heading:
Emerging Scholars Forum by April 1, 2016
To: Lim Swee Hong, Director of Research,
The Hymn Society in the United States and Canada
Email: sweehong.lim@utoronto.ca

Mailing address:

Lim Swee Hong
Emmanuel College of Victoria University in the University of Toronto
75 Queen's Park Crescent
Toronto, Ontario, M5S 1K7
CANADA

SCHOLARSHIPS

The Hymn Society offers Austin C. Lovelace scholarships to full-time and part-time students at the undergraduate or graduate level, as well as to previous Lovelace scholars. Application forms are available from The Hymn Society office or at www.thehymnsociety.org/lovelace.pdf and completed applications must be received in the Hymn Society office no later than April 1, 2016.

HYMN SOCIETY ANNUAL CONFERENCE 2016 –

REGISTRATION FORM Separate registration forms are required for each attendee. Copy this form as needed or register online at <http://www.thehymnsociety.org/conference.html>.

Contact Information:

Full Name: _____

Male Female

Preferred first name for nametag: _____

Address: _____

Telephone: _____

E-mail: _____

Religious denomination (optional): _____

Needs: on-campus golf cart transport (no additional charge)

food allergy: specify _____

Have you attended a previous Hymn Society conference?

Yes No

Sectionals: You may select one in each unit.

Please circle your sectional choices.

Unit I	1	2	3	4	5	6	7	8
Unit II	9	10	11	12	13	14	15	16
Unit III	17	18	19	20	21	22	23	24
Unit IV	25	26	27	28	29	30	31	32
Unit V	33	34	35	36	37	38	39	40

Please list five sectionals you would like to have repeated as Encore Sectionals.

Registration Fee: Circle the fees and discounts that apply to this registration.

Pastors Conference:	Registration Fee:
Before June 1, 2016	\$100
After June 1, 2016	\$150
Your Registration Total:	

Pastors Conference Housing:	Single occupancy: Circle all that apply	Double occupancy: Circle all that apply
2 nights (Sun/Mon)	\$138	\$114 per person
3 nights (Sun/Mon/Tues)	\$207	\$171 per person
Food (5 meals-staying on campus)	\$85	
Food (3 meals-staying off campus)	\$55	
Your Registration Total:		

Full Conference Registration:		Reduced Conference Registration: <i>Full-time students and participating spouses/partners of attendees qualify for reduced registration fee.</i>
Member Base Fees:	\$375 – Before June 1, 2016	\$250 – Before June 1, 2016
	\$425 – After June 1, 2016	\$275 – After June 1, 2016
Non-Member Base Fees:	\$450 – Before June 1, 2016	\$290 – Before June 1, 2016
	\$500 – After June 1, 2016	\$330 – After June 1, 2016
Your Registration Total:		

Additional Fees & Discounts:	
Colleague Discount:	Subtract \$25 from every full conference registration fee after the first one for additional registrations from the same church or school. <i>In order to receive this discount, registrations must be submitted at the same time.</i> <i>[Note: Spouses/partners who attend only worship services and hymn festivals need not pay a registration fee.]</i>
Family Programming:	(you will need to pay for housing and a meal plan for each child that is registered) \$150
Your Registration Total:	

Housing Fee: (linens included)

	Single occupancy: Circle all that apply	Double occupancy: Circle all that apply
4 nights (Sunday – Wednesday)	\$275	\$225 per person
Extra night before – Saturday, July 16, 2016	\$50	\$35 per person
Extra night after – Thursday, July 21, 2016	\$50	\$35 per person
Your Housing Total:		

Meal Card:

Meals for the duration of the conference in the Irvine Commons dining facilities – **\$165**

Contribution to Lovelace Scholarship Fund:

\$ _____

Single Day Registration (two-day maximum)

Circle the day's fees that apply.	Monday	Tuesday	Wednesday
Before June 1, 2016:	\$125	\$125	\$125
After June 1, 2016:	\$135	\$135	\$135
Single Event Registration:			The cost for attending individual Plenaries, Sectionals, or Showcases is \$40 per event, to be paid by cash or check at the conference information desk.

Enter Your Registration Total here: \$ _____

Enter Your Housing Total here: \$ _____

Enter Meal Card Fee here (\$165): \$ _____

Enter Your Lovelace Scholarship Contribution here: \$ _____

Total: \$ _____

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Please note that all fees are quoted in and must be paid in US funds drawn on a US bank. All fees include a non-refundable \$100 administrative fee. Refunds are unavailable **after June 1**. **Canadian and Overseas Registrants** For Hymn Society Members, registration by credit card above will save the extra cost of a check in US funds. For non-Hymn Society members outside of the US and Canada, please contact the office to discuss payment options. **Registrations that include housing must be received by June 22, 2016. All registration forms must be received by July 2, 2016. Walk-up registrations with off-campus housing will be accepted at the conference.**

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I was saying before that last hymn” is not the impression a narration should give, even accidentally. A song needs to emerge as though it heard the preceding narration; a narration should seem like it heard the preceding song.

Length also matters. Words can sink a hymn, even unintentionally. Does it take longer to read a narration that it takes to sing the hymn it precedes? If a narration is four minutes and the hymn is only two, the effect can be top-heavy. A hymn festival is primarily a singing event; too much speech may have the cumulative effect of down-playing singing.

A Test Case

Let's imagine a hymn festival with a theme of “The Gifts of Life.” A goal of the opening sequence is a kind of prologue quality. The hymns (chosen first) are “Many and great” (a Dakota hymn), “I sing the mighty power of God” (text by Isaac Watts and tune ELLACOMBE), and “Each breath is borrowed air” (text by Thomas Troeger and tune LORETTA by Sally Ann Morris). They have three distinct text- and sound-worlds, including unaccompanied singing as well as organ and piano. What are some options for how they work together with narrations?

Option 1:

- reading: a description of the history of “Many and great”
hymn: “Many and great”
hymn: “I sing the mighty power of God”
reading: Genesis 1
hymn: “Each breath is borrowed air”

The festival here would begin with a teaching narrative—either a history of text or tune or perhaps a description of what the hymn is trying to do. It may be interesting, but is it adequate for the hymn itself, which is remarkably haunting and evocative? Perhaps, but there might be a better way.

Option 2:

- reading: Psalm 90: 1-2
hymn: “Many and great”
hymn: “I sing the mighty power of God”
reading: Genesis 1
hymn: “Each breath is borrowed air”

Here, Psalm 90 sets the stage in two short verses that are cosmic and solemn. This quality is easily continued by the emergence of “Many and great” (possibly sung by all, or possibly by a solo voice with the congregation humming the tonic note as a drone). If “I sing the mighty power of God” follows immediately, how will it begin? Can it just break in suddenly and forcefully, or is a transition better? Perhaps an introduction with a steady crescendo is helpful, so that the first hymn’s quietness is not thrust aside too soon. If a transition is not wanted, what about re-locating the narration?

Option 3:

- hymn: “Many and great”
reading: Psalm 90: 1-2
hymn: “I sing the mighty power of God”

reading: Genesis 1

hymn: “Each breath is borrowed air”

Here, “Many and great” is the beginning, which might work well as an emergence out of silence; and the narration now functions as a bridge between hymns. Its final three words, “you are God,” have one effect preceding “Many and great” and a different one preceding “I sing the mighty power of God”

What about the second narration? Genesis 1 (the first creation story) is fairly long, far longer than the subsequent hymn. Will that make the pairing top-heavy with speech? Even with editing, it may still be disproportional to the hymn. What about another choice?

Option 4:

- hymn: “Many and great”
reading: Psalm 90: 1-2
hymn: “I sing the mighty power of God”
reading: Genesis 2
hymn: “Each breath is borrowed air”

Here, the Genesis narration is changed to Chapter 2 (the second creation story). It is far shorter, and it has the added benefit of ending with God’s breathing life into the newly created human—a perfect bridge into the hymn, “Each breath is borrowed air.” Because the “breath” reference is quick and the passage short, it allows the hymn to do its own work, expanding the narration rather than merely echoing it.

Options 2 or 3 can be combined with the change in Option 4. The more didactic opening of Option 1 is still possible, but it seems far less effective than the partnered poetry of scripture and song. Whatever the final version, the decisions have been made on how the narration and the hymns share the work of articulating the theme.

We can see the interweaving trajectories of a hymn festival. One is narrative: the journey articulated by the theme and the narrations. Another is theological: the cumulative witness, affirmation, and prayer uttered both in narrations and in sung texts. A third is musical: the expressive rise and fall, tension and release that manifests in musical textures of voices, instruments, styles, and space. Assembling the elements of narration and song demands careful attention, so that in the end there is one arc, accomplished by the partnership of elements.

Other Arts

A hymn festival may be primarily a music-oriented event, but by extension, it celebrates the gifts of art to illuminate theology and words. As a festive occasion, it easily welcomes other art forms. If a festival is geared towards a particular liturgical season, how can colors and images reflect that? The festival narrations may include scriptural stories or parables; how might these be enacted? Dance may be a natural to include as well. In our time, it is easy to imagine ways that technological elements could interweave as well. These considerations may also widen the possibilities for including the gifts of the community.

Caution: Creativity

Hymn festivals thrive on creativity, and we rightly celebrate God's gifts of created songs and variety in singing and leading. But there is also a helpful caution related to accompaniments and arrangements. Imaginative accompaniments can delight and thrill; their goal, though, is to reveal more about the songs and to inspire more in our singing—leading to the still deeper purpose of revealing more about God and God's calls to us. Even at a hymn festival, music's prominence is still a partner to a larger purpose. This may translate, in practical terms, to "less is more." There can be too many ideas, too many embellishments, even too much leadership. Not every treatment of a song helps the song. There is a wondrous joy in ordinariness. Hymns and songs become heart-song—in memory, traditions, communities, or hymnals—because of their inherent power, their own wholeness. Regular hymns and plain singing may be just as magical at a hymn festival as elaborate settings and arrangements.

Appreciation

A hymn festival is a gift and gratitude is appropriate. How gratitude is expressed needs to be organic to the occasion and to the community. The excitement of an event, the gifts of leadership, the cumulative energy of singing, often need release. A hymn festival differs from worship in that applause may be an appropriate response, particularly if directions are given to "please hold your applause to the end." There may be other times when the nature and particularly the ending of a festival suggests no applause and then people might be invited to thank the musicians and leaders personally afterwards.

Beyond the Festival

Much is demanded of our faith communities and therefore of our song. We live with, and often are complicit in, too many disparities: racial division, LGBTQ inequality, economic injustice, political disenfranchisement, neighborhood hunger. "Who'll be a witness?" asks the spiritual. There is a witness to common ground that the church's singing is able to give, and a hymn festival can do what hymns themselves are intended to do: to point us to other things. It may point us to the multi-denominational, multi-lingual, multi-national directions that our song and worship need to take. It may be offered to the community as a benefit or fundraiser. In the Presbyterian Church (USA), the *Book of Order* calls the church to be a "provisional demonstration of what God intends for all humanity." Surely the church in our time needs more demonstration, more witness of what is singable and doable together.

Songs allow us to voice theology with confidence, with beauty, and with each other. They will not solve economic, political, or racial crises, but they may offer common ground, meeting points, and the soul's shared languages. They can empower our witness. They can help it to be kind, to shine and be gracious, to extend a hand. They can give our witness a voice that can be echoed and joined, enabling all present to share, long afterwards, the psalmist's words: "These things I remember, as I pour out my soul: how I went with the throng, and led them in procession to the house of God, with glad shouts and songs of thanksgiving, a multitude keeping festival" (Psalm 42.4).



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“Draw a Wider Circle— or, Perhaps, Erase”: Queer(ing) Hymnody”¹

BY STEPHANIE BUDWEY

Introduction

Just behind us, members of St. John’s Metropolitan Community Church pulled a little red wagon carrying a boom box playing familiar hymns—“Jesus Loves Me, This I Know,” “Blessed Assurance, Jesus Is Mine,” and “Just as I Am, without One Plea.” They sang as they walked, transforming the hymns from songs of private piety into profound public affirmation of a faith in God’s radically unconditional love and acceptance. These lesbian, gay, transgender, and bisexual people had every reason to turn their backs on the church because they had been condemned, rejected, and vilified in the name of God and Jesus. But they were not just singing, they were testifying:

Just as I am, without one plea,
But that thy blood was shed for me,
And that thou bidst me come to thee,
O Lamb of God, I come, I come!

Just as I am, though tossed about,
With many a conflict, many a doubt,
Fightings and fears within, without,
O Lamb of God, I come, I come!²

Jimmy Creech, a former United Methodist minister who was removed from ministry after celebrating a same-sex union, poignantly describes the scene at the 1988 North Carolina Gay Pride Weekend. Through their reclaiming of these hymns, the “brave voices” Creech heard were queering the hymns as they claimed “that they, too, were children of a loving God who had blessed them with innate dignity and integrity.”³ By *queering*, I mean that persons who identified as lesbian, gay, bisexual, transgender, intersex, queer, questioning, or ally (LGBTIQQA*)⁴ were taking hymns that were sung in conservative churches that had previously shunned them and were now proudly singing them in the streets, during a gay pride parade, with a different church that loved and accepted them. The members of St. John’s Metropolitan Community Church were proudly singing of God’s radical love and inclusion, a radical love that is “so extreme that it dissolves our existing boundaries, whether they are boundaries that separate us from other people, that separate us from preconceived notions of sexuality and gender identity, or that separate us from God.”⁵

- In addition to (1) hymns that have been reclaimed as “queer hymns”, such as those above, there are also four other categories of queer hymn texts to consider:⁶
- (2) hymns that may not specifically address queer issues but the text and/or tune was written by a LGBTIQQA* person (or what we would now consider a LGBTIQQA* person if those terms did not exist when the person was alive);
 - (3) hymns that speak of inclusion and acceptance that might hint at the inclusion of LGBTIQQA* people but do not explicitly say so (this category also includes hymns that, following the call of queer theology and queer theory, disrupt the normative in any way, so it includes issues of sexual characteristics, sexual orientation, gender identity, race, and class);
 - (4) hymns that specifically use the word *lesbian, gay, bisexual, transgender, intersex, queer*;
 - (5) hymns written for specific experiences in the life of LGBTIQQA* people, such as hymns written for same-sex unions, for Pride parades and festivals, and hymns that address HIV/AIDS.

We at The Hymn Society had a moving hymn festival featuring LGBTIQQA* hymns in Colorado in 2011.⁷ There are some persons who embrace queer hymnody, while others think it is unnecessary. This is not an either/or situation, but rather a both/and, and this is because we live in a time of already/not yet, which means we who identify as LGBTIQQA* persons live with both our baptismal identities as Christians and our socially constructed identities as queer people. The first stanza of Adam Tice’s hymn “Draw a wider circle” speaks to this tension:

Draw a wider circle—
or, perhaps, erase.
Spiral toward God’s center,
gravity of grace.
Raze former fences
marking out and in—
holy and unholy,
sanctity and sin.⁸

Adam Tice, 2011© 2013, GIA Publications, Inc.

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Tice highlights the tension between wanting to expand the circle of who is included in God’s radical love, but at the same time longing for the day when there are no boundaries or fences at all. There is of course the question raised here, what if we take away those particularities

that make us individuals? Perhaps the eschatological goal that we strive towards should be to maintain our particularities/individual identities while dismantling the hierarchies that have been created based on these differences, thus striving for particularity in equality.

This essay will begin with a discussion of why queer hymnody is important. Then, examples from the five categories of queer hymnody as outlined above will be examined. We thankfully have many people in The Hymn Society who are already writing hymns in a queer key, yet there is not enough room to discuss all of them here. Finally, there will be a discussion of recommendations for the future of queer hymnody.

Why Do We Need Queer Hymns?

In her article on “Queer Worship,” Siobhan Garrigan asks: “As you sing with the faithful in all times and all places, how often have you sang [sic] in terms that were not based on heterosexist binaries—father and mother, male and female?”⁹ She goes on to say that most LGBTIQQA* people “can count on one hand the number of times in their whole lives, if ever, that their particular way of being in the world was reflected in an ordinary worship service, and many report that they have never encountered any form of recognition of their sexuality or affirmation of their gender behavior in church at all.”¹⁰ While queer rites of passage have been created, such as coming-out services and same-sex blessings, Garrigan argues that there is too much focus on these special services, and not enough on how “the myriad ways in which day-to-day ordinary worship is, and is not, queer.”¹¹ Her question, then, is how can *everyday* worship be queer? My answer is that hymns are one way we can queer everyday worship.

As noted above by Garrigan, hymns can use language that is not based on heteronormative binaries—those that insist on a “normative,” clear male/female distinction in biological sex and gender roles with heterosexual marriage as the only “norm”—and hymns can be written for queer rites of passage. Most importantly, hymns can recognize, name, and affirm the LGBTIQQA* people in their midst and all over the world. In this role, hymns become formative (and perhaps also performative?) as they help teach people about God’s radical, inclusive love for all of God’s children.

Some might argue that it is enough to hear encouraging words from the pulpit. Daniel Landes, however, argues that “a single hymn is often more comforting and assuring than ten sermons. It has often been said that the average church goer gets more theology from the hymns that are sung than from the sermons that are preached.”¹² Because people are being formed by the words they are singing—and, in the cases of truly inclusive churches, embodying what they are singing—hymns also have the power to “change people’s minds and hearts,” meaning that not only are hymns used “as a means of expressing praise to God,” but they can also be used “as tools for teaching”¹³ as they raise up the pressing issues we face each day.

“We are Singing, Singing for our Lives”¹⁴ Hymns Reclaimed as Queer

The first category of hymns is those that have been reclaimed as queer hymns. In their discussion concerning the connection between music and social movements, Ron Eyerman and Andrew Jamison describe this as an action of “reconstitution”: “But in taking on a political dimension within social movements, oral traditions—the forms of musical and cultural expression—are reconstituted. By becoming sources of empowerment, education, and ‘consciousness-raising,’ musical expression can thus serve as a form of exemplary social action.”¹⁵ Early on in the LGBTIQQA* Rights Movement, these hymns were sung in churches too, as the community had no other hymns to sing.

In addition to “Just as I am” discussed above, it is also interesting to look at another specific case of how one particular group is currently reclaiming hymns. There are really not any hymns yet that speak specifically to trans* people, trans* issues, or speak from a trans* perspective—a serious lacuna that needs to be filled. (Trans* is an umbrella term that can refer to many different experiences and self-definitions, such as transgender, transsexual, transwoman, and transman.¹⁶) The Rev. Dr. Cameron Partridge, a trans* priest in the Episcopal Diocese of Massachusetts and the first openly trans* priest to preach at Washington National Cathedral, was contacted to find out what hymns were used in the work he does with the group TransEpiscopal.¹⁷ Partridge replied that at the TransEpiscopal Eucharist held at General Convention in July 2012, the group reclaimed hymns and made them queer, speaking specifically to them as a group of trans* Christians. The music mostly came from the collection *Music by Heart*¹⁸ which is simple and easy to learn. Partridge also graciously shared not only some of his thoughts on trans* theology, but also some hymns that he associates with trans* identity. He writes that his vision of trans* theology “does not focus first and foremost on inclusion but rather on a combination of transformation, ambiguity and the role of stigma in the cross.” His theology centers around “a growth that has transformative implications on earth and not simply in heaven; a growth that implies transformation of body, often evoked with language of illumination/light/transfiguration[.]” As a result, many of the hymns Partridge mentioned center on the notion of transfiguration/transformation as well as Christ’s “transformed body, the resurrected body that still bears its wounds” which “is powerful for trans people who may well bear tokens of the ‘passion’ of their transformed lives.” One such hymn is Charles Wesley’s “Lo! he comes with clouds descending” which in stanza three mentions “[t]hose dear tokens of his passion / still his dazzling body bears. . . . with what rapture / gaze we on those glorious scars!”¹⁹

Hymns by Queer Poets and Musicians

The second category is hymns that may not specifically address queer issues, but the text and/or tune was written by a LGBTIQQA* person. While some might not consider these hymns to be queer, it is important to hold up LGBTIQQA* hymn writers because there are still some, to this day, who must remain in the closet. While many areas of U.S. culture try to force LGBTIQQA* people to remain silent and in the closet, the church is one of the most restrictive and silencing structures of them all.

How will we break the fallacy that only straight people contribute to church culture unless we uphold LGBTIQQA* hymn writers? How will LGBTIQQA* people think they belong in the church if they do not feel they can contribute or have contributed in the past or that their voices will or have been heard? It is for these reasons that we must honor those who have had the courage to be out (or those who have been held up by the LGBTIQQA* community after their deaths)²⁰ in order to give hope to those who may not be able to do so at this time, and to also remind the church that as Jim Mitulski said, “[w]e are here. We have always been here. We are not a problem. We are a blessing.”²¹

One of the most famous hymns in the United States, but perhaps best-kept secrets (or for some the least-wanted-to-be-known fact), is that “America the beautiful” was written in 1893 by Katherine Lee Bates, a lesbian. Bates, a Wellesley College professor, lived with Katharine Coman for twenty-five years and when Coman died, Bates wrote “[s]o much of me died with Katharine Coman that I am sometimes not quite sure whether I am alive or not.”²² The reason some might not want to hear this is that “America the beautiful” is so wrapped up in patriotism, and as Garrigan writes, “[h]eteronormativity is embedded in American civic life just as, and perhaps because, it is embedded in American religious life[.]”²³

Hymns of Inclusion and Acceptance

The third category is hymns that speak of inclusion and acceptance that might hint at the inclusion of queer people but do not explicitly say so. Adam Tice’s hymn, “The Arc of History”²⁴ joins together the Civil Rights and LGBTIQQA* Rights Movement in many ways. While there has been much debate about the connection between these two movements, they became inextricably linked by the back-to-back rulings of the Supreme Court on June 25 and 26, 2013, striking down part of the Voting Rights Act and finding part of the Defense of Marriage Act (DOMA) unconstitutional. How could the LGBTIQQA* community fully celebrate this victory while the African-American community was dealt the blow of the decision on the Voting Rights Act only the day before? This same tension was felt again on June 26, 2015, with the complete striking down of DOMA, while at the same time the country mourned for

the nine African Americans brutally killed during a bible study at Emanuel African Methodist Episcopal Church in Charleston, South Carolina. The pastor of the church, the Rev. Clementa C. Pickney, was buried on the same day as the DOMA decision.

Tice’s hymn addresses this tension, and the constant struggle between what Don Saliers described as the gap between what “is” and what “ought” to be.²⁵ Tice composed this text immediately after the Supreme Court ruling on DOMA in 2013, and through text and music, he intertwines the Civil Rights and LGBTIQQA* Rights Movement: he sets the text to MCKEE, a spiritual adapted by Harry Burleigh, and the text makes references to both famous Civil Rights quotes (“The arc of the moral universe,” made famous by Martin Luther King, Jr.) and a famous reference to same-sex love (the love that now “dares to speak its name” in stanza one).²⁶ Although the text celebrates the victory against DOMA, it does not allow us to rest on our laurels, because there is still work to be done as there is still injustice in the world.²⁷

Hymns that “Dare to Speak the Name”

Now to the fourth category of hymns, those that dare to speak the name by actually using the words *gay* and *lesbian*. One important observation is that these hymns only use the words *gay* and *lesbian*, if they are printed at all.²⁸ In Dan Damon and Eileen Johnson’s survey of twenty North American hymnal topical indexes, they found that “[t]he Unitarian Universalist hymnal, *Singing the Living Tradition*, is the only hymnal in our database to include LGBT topics in its index: ‘Gay Pride Day’ and ‘Services of union.’ Hymnal editors have an opportunity to address this justice issue in their forthcoming collections.”²⁹ Yet, among the seven hymns listed under those two topics, only one, Holly Near’s “Singing for our lives” actually uses the word *gay* (it only contains the “gay and straight” verse, not the “gay and lesbian” verse). Not one hymn uses the words *bisexual*, *transgender*, or *intersex*. As Damon said, this is a serious justice issue that needs to be addressed by current hymn writers for future hymnals.³⁰

“God of queer transgressive spaces” is a text by Edward Moran (2006) who describes this hymn as one that “addresses often-divisive issues of sexual diversity in the light of traditional images of Incarnation and Trinity.”³¹ Stanza one describes the “transgressive spaces” of the “lavish manger” and “empty tomb,” reminding us that God often inhabits such spaces, spaces at which some scoff, unable to expect to find God there. Stanza two describes Jesus as “God’s own deviance,” reminding us of the “abnormal worldliness” of one who was born of a virgin, buried, and rose from the dead. Stanza four refers to God as “Father-Mother,” and also makes reference to the Oscar Wilde line as Tice’s text does, with the line “[l]ove that dares now speak its Name.” The final stanza is also very queer, beginning with the line “[w]ith our

Threesome God confessing" asking to "[t]urn all fracture into praise, / Benediction into blessing," and closing with "[f]abulous and full of days," which utilizes a word central to gay camp. One can also feel the queer juxtaposition of text and tune, as this text is set to CONVERSE, known best for its association with "What a friend we have in Jesus."

Another hymn that uses the word *queer* is Adam Tice's "Quirky, queer and wonderful."³² Set to the tune ROYAL OAK, this is another example of a queer juxtaposition of text and tune, as this tune conjures up memories of the text "All things bright and beautiful." Tice takes the notion of "All things bright and beautiful" further, proclaiming the great diversity that is the Body of Christ, and how each and every member can reveal the face of God to us, even those who may be labeled *queer, not normal, or unclean.*

Hymns for Queer Life Experiences

The fifth and final category is hymns written for specific experiences in the life of LGBTIQQA* people, such as hymns written for same-sex marriages, for Pride, and hymns that address HIV/AIDS. Sadly there has been a great need for hymns that speak to what it means to have HIV/AIDS, to lose someone to HIV/AIDS, and to struggle with the question of why. Many hymnwriters have done an outstanding job of writing very powerful texts. Edward Moran's "Christ our health" (1994) is one such text. Stanza one and six refer to Christ as "our sure immunity."³³ Stanza two draws on the language of plague and infection, saying "Christ and Christ alone infect us / Till our lives be Christ endowed." Stanza four again borrows from Oscar Wilde, "Speak of Love that dares be nameless," which is particularly powerful in this setting because early on in the AIDS epidemic, people either had to come out to tell family and friends they had AIDS or families kept very silent as to why their gay son had died so others would not find out. Stanza five is particularly thought-provoking with the line "Christ alive and Christ contagious," which Moran writes was inspired by the poem "In Distrust of Merits" by Marianne Moore (1887-1972) "referring to how 'contagion of trust' can be more powerful than 'contagion of sickness.'"³⁴ Throughout the hymn there is an overall movement from despair to hope.

There are also hymns that are beginning to address some of the pressing issues in our society, including the great number of LGBTIQQA* youth who are committing suicide. David Lohman's hymn, "God, we gather as your people," might be the only hymn in a major hymnal to address this issue.³⁵ The third stanza "pray[s] for all the young lives cut short by fear and shame, / so afraid of who they are and whom they love" and then calls for action, asking "May the message now be banished that your love is for the few; / may their faith in you renew."

"Set Us on Our Homeward Way Unbullied and Unbound"³⁶

In the fall of 2010, the United States was shocked out of its complacency over teen bullying by the multiple suicides of young people who were bullied because they either identified as gay or were perceived to be gay. What was the church's response? For the most part, silence, much like the church's early response to the AIDS crisis. Bishop Robinson said in response to these suicides, "[t]olerant people, especially tolerant religious people, need to get over their squeamishness about being vocal advocates and unapologetic supporters of LGBT people. It really is a matter of life and death, as we've seen."³⁷ We need more hymns like David Lohman's "God, we gather as your people" which break the silence around this issue.

Another issue that faces queer youth in staggering numbers today is homelessness. It is estimated that 40% of homeless youth identify as LGBT.³⁸ The number one factor contributing to LGBT youth homelessness, as reported by 46% of respondents, was rejection by their family because of their sexual orientation or gender identity. A close second at 43% are those who reported being forced out of their homes by their parents because of their sexual orientation or gender identity.

The research of Caitlin Ryan and the Family Acceptance Project shows that families that accept their LGBT adolescents lead healthier lives and also protect them against "depression, substance abuse, and suicidal ideation and behaviors."³⁹ In addition, those who identified as *queer, transgender, and Latino men* also seemed to report more problems.⁴⁰ What does this mean for hymns? Hymns should have the word *queer* in them. Hymns should have the word *transgender* in them. We need hymns in Spanish and written from a Latino perspective as that group of adolescents seems to have a particularly hard time with family acceptance.

Ryan's group also found that "participants who reported a childhood religious affiliation reported lower family acceptance compared with those with no religious affiliation in childhood."⁴¹ These youths have been rejected not only by their families, but also by their churches. They desperately need to hear hymns that tell them of God's radical love for them and their inclusion in God's loving embrace.

We need hymns that speak to the parents. One hymn that might help is John Thornburg's "A lonely tear" (2003).⁴² This hymn describes Thornburg's "awakening" as he attended a Human Rights Campaign event and he began to cry because, in his words, "I had to confess those pockets of judgmentalism."⁴³ His hymn powerfully describes his movement from shame to healing as he describes the tears he cried in this way: "the moisture feels like grace." This is a grace that can be given to the parents of LGBTIQQA* children as they come to accept their children, an acceptance that can begin with help from hymns and the church.

We also need hymns that speak directly to the LGBTIQQA* kids who are on the street. They are homeless, often turning to “survival sex.”⁴⁴ Edith Sinclair Downing has two hymns, one that speaks to suicide, and one that speaks to addiction.⁴⁵ While they are not hymns specifically addressed to LGBTIQQA* individuals, they are two examples of very few to address these difficult topics which should not be shrouded in silence any longer.

Finally, we need to gather all these hymns into one place. They are dispersed far and wide, often hard to find and hidden. We need to gather them into a collection so they can be not only sung, but also used for personal devotion and prayer. Many of the younger generation might not know the hymns from the late 70s and early 80s, many of which are extremely rich and come with a history they should know, a history that must be kept alive. We need these hymns to continue to goad us to work for justice and the inclusion of all God’s people and to let them know we stand in solidarity with them. Partridge pointed out the line in the first stanza of the hymn “My song is love unknown” that says “[l]ove to the loveless shown, / That they might lovely be.”⁴⁶ He wrote “how queer is that?”⁴⁷ Let us work for the day when that is not queer, but reality.



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Notes

¹Taken from “Draw a wider circle,” Adam M. L. Tice, *Stars Like Grace: 50 More Hymn Texts* (Chicago: GIA, 2013), 22.

²Jimmy Creech, *Adam's Gift: A Memoir of a Pastor's Calling to Defy the Church's Persecution of Lesbians and Gays* (Durham, NC: Duke Univ. Press, 2011), 50-51. The hymn is “Just as I am, without one plea,” lyrics by Charlotte Elliott (1789-1871), melody by William B. Bradbury (1816-68).

³Ibid., 51.

⁴Note that although *queer* may have been used as a derogatory term, some have reclaimed it as a term of pride. The asterisk denotes that not everyone may feel comfortable identifying as lesbian, gay, bisexual, transgender, intersex, queer, questioning, or ally. The asterisk therefore stands for all those who feel they do not fit into society’s normative binaries of male/female and gay/straight.

⁵Patrick S. Cheng, *Radical Love: An Introduction to Queer Theology* (New York: Seabury, 2011), x. Italics original.

⁶Some work has already been done on the gendering/queering of music. See Susan McClary’s *Feminine Endings* (Minneapolis: Univ. of Minnesota Press, 1991); Heidi Epstein’s *Melting the Venusberg: A Feminist Theology of Music* (New York: Continuum, 2004); and Sean R. Glenn, “Fashioned in the Sound of our Peculiar God: Conversations toward the Foundations of a Queer Theology of Music” (master’s thesis, Boston University School of Theology, 2013).

⁷See Jim Mitulski and Donna Hamilton, “A Heart to Praise Our God: Celebrating Lesbian & Gay Poets & Composers: A Hymn Festival,” *THE HYMN* 62:3 (Autumn 2011): 28-42.

⁸Tice, *Stars Like Grace*, 22.

⁹Siobhan Garrigan, “Queer Worship,” *Theology & Sexuality: The Journal of the Institute for the Study of Christianity & Sexuality* 15:2 (Jan. 2009): 215.

¹⁰Ibid., 215. Italics original

¹¹Ibid., 214. My former rector, a gay man, refused to use any language during worship except “orientation of any kind,” even after the church had passed an “affirming statement” that used the words “sexual orientations and gender identities.” He also refused to use those words in the Prayers of the People.

¹²Daniel Landes, ed., *Sing and be Glad: A Collection of Hymns for Open and Affirming Congregations* (Nashville: Owl Hollow Music, 2001), v. One of my seminary professors once proclaimed that no one ever left church humming a sermon!

¹³Ibid., v-vi.

¹⁴From “Singing for our lives” by Holly Near. See Mitulski and Hamilton, 41.

¹⁵Ron Eyerman and Andrew Jamison, *Music and Social Movements: Mobilizing Traditions in the Twentieth Century* (Cambridge, U.K.: Cambridge Univ. Press, 1998), 78.

¹⁶See Elisa Barth, Ben Böttiger, Dan Christian Ghattas, and Ina Schneider, Hg., *Inter: Erfahrungen intergeschlechtlicher Menschen in der Welt der zwei Geschlechter* (Berlin: NoNo Verlag, 2013), 118.

¹⁷All quotes below referencing my conversation with Partridge come from Cameron Partridge, e-mail message to the author, Dec. 23, 2012. I want to sincerely thank Cameron for sharing his thoughts with me, and I wish I had room to share all his suggestions here. His email was extremely profound and insightful, and I am most grateful that he has allowed me to share his words in this article.

¹⁸The New Music Project, *Music by Heart: Paperless Songs for Evening Worship* (New York: Church Publishing, 2008).

¹⁹The full text of the hymn can be found at <http://www.hymnary.org/hymn/EH1982/57>.

²⁰It is often difficult to know for certain if individuals from the past self-identified as LGBTIQQA*, especially since many of these terms have only entered our language in the past 100-150 years. Our understanding of what it is to be *gay* or *straight* can be much different than the understanding during the time and place in which a person lived. These definitions are extremely contextual; they are dependent on self-identification of an individual in a certain time and place, and an individual can also change their own self-identification multiple times during their life.

²¹Dan C. Damon and Eileen M. Johnson, “A Cry for Justice in Hymnody: A Plenary Address to The Hymn Society in the United States and Canada,” *THE HYMN* 61:4 (Autumn 2010): 12. This quote is from Jim Mitulski as he spoke at a hymn festival celebrating gay and lesbian poets and composers in 2010.

²²Mitulski and Hamilton, 33. That article includes other examples of gay and lesbian hymn writers as well.

²³Garrigan, 217-18.

²⁴Adam M. L. Tice, *Claim the Mystery: 50 More Hymn Texts* (Chicago: GIA, 2015), 88.

²⁵Don Saliers, “Theological Foundations of Liturgical Reform” (paper presented at the XXIV Congress of Societas Liturgica, Würzburg, Germany, Aug. 6, 2013). The full text of this presentation can be found in *Studia Liturgica* 44 (2015).

²⁶The original line is “The love that dare not speak its name” comes from Lord Alfred Douglas’ 1894 poem “Two Loves.” Douglas and Oscar Wilde were reported to be lovers and the quote came up at Wilde’s 1895 trial for “gross indecency” (sodomy).

²⁷See particularly Tice’s st. 3: “though surely as one struggle ends, / another takes its place.”

²⁸Shirley Erena Murray’s text, “For everyone born, a place at the table” is usually printed without the stanza that begins “For gay and for straight, a place at the table.” The same goes for the hymn by Julian B. Rush (a gay United Methodist minister), “In the midst of new dimensions,” which is also often printed without the stanza which says “Through the years of human struggle, walk a people long despised, / Gays and lesbians together fighting to be realized.”

²⁹Damon and Johnson, 12.

³⁰Ibid., 12, 15.

³¹The hymn can be found at <https://revscan.wordpress.com/2008/08/17/god-of queer-transgressive-spaces/>.

³²Tice, *Claim the Mystery*, 72.

³³Hannah Ward and Jennifer Ward, *Human Rites: Worship Resources for an Age of Change* (London: Mowbray, 1995), 158-159.

³⁴Edward Moran, e-mail message to the author, Dec. 30, 2012.

³⁵Found in *Community of Christ Sings* (Independence, MO: Herald Pub. House, 2013), #274.

³⁶From st. 3 of Edward C. Moran, "God loves us in mysterious ways." Available from <http://www.ambiente.us/101515McNeill.html>.

³⁷Bishop Gene Robinson, "How Religion is Killing our Most Vulnerable Youth," Huffington Post, http://www.huffingtonpost.com/bishop-gene-robinson/how-religion-is-killing-o_b_764568.html.

³⁸Forty to None Project/True Colors Fund, The Palette Fund and the Williams Institute, *Serving our Youth 2012 Report*, Forty to None, <http://fortytounone.org/resources/serving-our-youth/>. All the information below is taken from this website.

³⁹Caitlin Ryan, Stephen T. Russell, David Huebner, Rafael Diaz, and Jorge Sanchez, "Family Acceptance in Adolescence and the Health of LGBT Young Adults," *Journal of Child and Adolescent Psychiatric Nursing* 23:4 (Nov. 2010): 205.

⁴⁰Ibid., 210.

⁴¹Ibid., 208. They also found that "highly accepting families reported low religiosity compared with the high religiosity among low accepting families."

⁴²Mitulski and Hamilton, 30.

⁴³Ibid.

⁴⁴http://www.huffingtonpost.com/carl-siciliano/denied-shelter-beds-many-of-nycs-homeless-youth-turn-to-prostitution_b_1949526.html.

⁴⁵"God, you bear your children's pain" (on addiction) from *For Us, God's People Now* (Wayne Leupold, 2011); "Where is the light when darkness falls" (on suicide) from *Through Joy and Sorrow* (Wayne Leupold, 2009).

⁴⁶The text may be found at <http://www.hymnary.org/text/my-song-is-love-unknown>.

⁴⁷Partridge, e-mail.

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HYMNS IN PERIODICAL LITERATURE

Colonies, Missions, and Hymns

CHRIS ÁNGEL

The work of Christian missionaries continues to reverberate throughout Christian churches today. For centuries, the work of spreading Christianity was often allied with the extension of colonial empires. Now, in a postcolonial world, scholars are able to view mission work more critically, giving attention to all participants in mission encounters. This is especially important as many countries, particularly in Africa and Asia, continue to incorporate their own cultural thought and expressions into their practices of Christianity. The articles featured this month relate to colonial encounters and/or their continuing effects today.

*"Postcolonial Reading of Nineteenth-Century Missionaries' Musical Texts: The Case of *Lifela tsa Sione* and *Lifela tsa Bakriste*,"* Paul Leshota, *Black Theology* 12:2 (August 2014): 139-160.

Leshota's work exemplifies some of the main ideas of postcolonial thought which are so influential today. In this article, he aims to "interrogate the imperial assumptions embodied in the musical texts . . . the aim is to expose colonialist patterns of thinking, with a view to discovering the underlying supremacist ideologies" (143). He begins with a discussion of the concept of postcolonialism and mentions several of its key theorists. His source material is hymns from *Lifela tsa Sione*, the Lesotho Evangelical Church's hymn book (dating back over a century and a half) and from *Lifela tsa Bakriste*, the Lesotho Catholic Church's hymn book (dating back almost a century). Through brief excerpts from hymn texts (provided in the original Sesotho and in a loose English translation) he argues that missionary hymns cultivate a dichotomy between blessed, superior Christians and the indigenous Mosotho people, "portrayed as deprived of any basic humanity or civility" (150). One such example is *Lifela tsa Sione*, no. 7, where the first stanza roughly translates to "Yahweh, the God of Israel / you have snatched us out of ancient darkness . . . Today we are human beings, we know how to pray" (145). Leshota characterizes the continued use of these hymns as "an indictment against our maturity as an African church" (155) and calls for liberation of Mosotho Christians, including the composition of new hymns "that reflect our own theological and cultural context and genius" (156).

"Christian Hymns as Theological Mediator: The Lisu of South-west China and Their Music," Amita Arrington, *Studies in World Christianity* 21:2 (2015): 140-160.

The Lisu are one of China's fifty-five ethnic minority groups, evangelized in the early twentieth century by representatives of the China Inland Mission. Today, over half of the 700,000 Chinese Lisu are thought to be Christian and many still sing *a cappella* in four-part harmony the same hymns that they learned from missionaries. This is all the more remarkable given: first, the changes in Chinese governance in that time, including over two decades when public expression of worship was prohibited; second, that many Chinese found Western scales confusing and the idea of harmony discomfiting; third, the difficulty of translating hymns into Chinese in a satisfactory way. Arrington calls special attention to two second-generation missionaries, Leila and Allyn Cooke, classically trained musicians who sought to translate their hymns to reflect Lisu poetic structures and thought patterns. One such device is synonymous parallelism—each translated line of a hymn is repeated in different words, often in a way that expands the meaning of the original. Arrington marvels at the Lisu version of Watts's "When I survey the wondrous cross," in which four stanzas expand into six, and the word "cross" doesn't even appear until the third stanza. "Mere 'translation' does not aptly describe the Lisu version; rather, this hymn has been utterly transformed" (148). Arrington's work also includes commentary on the continuing importance of Lisu hymnody today, including the fact that many Lisu Christians carry around their hymnal in addition to their Bible.

"Locally Composed Songs: An Expression of Genuine Contextual Theology? The Case of Songs on HIV and AIDS in Burundian Pentecostal Churches," Corneille Nkurunziza, *Journal of Theology for Southern Africa* 142 (March 2012): 58-79.

This article, taken from Nkurunziza's master's dissertation, begins by explaining the context of Burundian Pentecostal worship (people living in a largely oral culture, whose ancestors were evangelized by Swedish missionaries) and the theological models most used in Africa (inculturation/contextualization and liberation). The core of Nkurunziza's article examines texts from three locally composed songs. In the first, "Igipfa caburiwe ni impongo

/The animal that dies despite having been warned is the antelope”, a Burundian legend and biblical stories of the flood and of Lot are used to warn the singers to hold fast to moral behavior. In the second song, “Ngaho nimuhunge SIDA! / Watch out, flee from AIDS!” “the key message . . . is that the people are dying of AIDS because they have become enemies of God through their ‘friendship with the world’ in terms of sexual immorality. As a remedy, they have to flee to Jesus because he is the only solution” (69). The third song, “Ee Yesu njo utusaidiye, / Oh Jesus, come to help us” explores “the tension between suffering and human responsibility on the one hand and . . . God’s forgiveness on the other” (71). Nkurunziza is aware of the problematic implication of these hymns that HIV has a purely spiritual cause. However, his concern is that Burundian Pentecostals develop their own theological methodology. Such a methodology would result in a critical conversation between their inherited Pentecostal theology, Burundian culture, and modern ways of interpreting the Bible (especially sociological and feminist critiques). This methodology would also allow for dialogue between theologians and the wisdom of the community (and, in the case of HIV/AIDS, dialogue with public health experts and practitioners).

“Songs of exile and faith: Dinka Christians in the South Sudan,” Jesse Zink, *Christian Century* (January 8, 2014): 24-27.

Zink, an Anglican/Episcopal priest who travels and writes extensively about the world church, provides this snapshot of the spread of Anglican Christianity in the young country of South Sudan. There were five churches among the Dinka people when civil war broke out in 1983; ten years after the war’s conclusion in 2005, there were over 300 congregations, many meeting in mud and thatch buildings. Zink is especially interested here in the Dinka hymnal, published in the late 1990s with some 500 hymns, over a third of them by women (notable in a culture which did not have a history of valuing women’s contributions). He quotes several hymns by Mary Alueel Nongdit, whose hymns Zink describes both as among the most complex and among the most popular. One of these, “Let us give thanks,” a text written after the Bor Massacre, stresses the impotence of the traditional religion’s minor deities, especially compared to the Creator God whom the Dinka call Nhialic. Another hymn expresses the feelings of a people trapped in war: “Evil and good are competing / the earth will stand still / and the blood of mankind will cry out / ‘O Lord, Lord!’” (26).

“Charles James Stewart and the First Canadian Anglican Hymn Book,” Kenneth Hull, *Anglican & Episcopal History* 81:3 (September 2012): 307-329.

In the early nineteenth century, the area that is today southern Quebec was hunting ground for the Abenaki people and mission territory for the Society for the Propagation of the Gospel in Foreign Lands (SPG).

Charles James Stewart, son of an earl, was born in London and became an established pastor with a private income who felt called to be a missionary. He volunteered with the SPG and was assigned to the Seigneurie of St. Armand, which under his leadership grew from a struggling mission to a thriving parish with two congregations. It was for this church that Stewart published a small booklet in 1808 (revised and expanded in 1815) that became the first Anglican hymnbook published in Canada. This collection of texts contained thirty-one metrical psalms, thirteen hymns, and thirteen psalms and hymns by Isaac Watts. Hull, an active member of The Hymn Society, shows how St. Armand was unique in its character as a frontier congregation, influenced both by the U.S.A. and by Britain. Similarly, he demonstrates how Stewart’s book drew inspiration from both British antecedents and the Episcopal Church’s 1789 prayer book.

“Singing New Stories: Provoking the Decolonization of Mennonite Hymnals,” Geraldine Balzer, *The Conrad Grebel Review* 33:2 (Spring 2015): 282-290.

Balzer identifies both as Mennonite and as Aboriginal Canadian. From this vantage point, she critiques the Mennonite hymnal, *Hymnal: A Worship Book*, and its two supplements, *Sing the Journey* and *Sing the Story*. The core of these collections is music from Europe and North America, though world music has become part of the canon. But she can only identify three First Nations pieces among these collections. At least one study suggests those pieces are little used. Thus, she asks “Have North American Mennonites, by drawing on the music of other places, forgotten to listen to *this place?*” (284, emphasis in original). She muses over the role of song in forming a Mennonite identity, a people marked by persecution, war, and separatism, who also play the role in North America of “settler invaders.” She explores the notion of place and a people’s connection to place, concluding that “we must make room for the skin drums of America just as we have made room for African drums alongside our pianos and organs” (290). 

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HYMN INTERPRETATION

The Long Hymn: “Why Sing All the Stanzas?”

ANDREAS TEICH

If your community of faith is anything like mine, members grouse when the hymns are too long. In an age of praise choruses and Taizé chants, singing a multi-stanza hymn can be a challenge. In many cases, the editors of our hymnals help by condensing the hymns of former generations. Still, song-leaders often decide to abbreviate even more by inviting the congregation to sing only particular stanzas. At a recent funeral, we sang “Amazing grace.” The six-stanza version was printed in the bulletin, but the song leader omitted Stanza 5 which reads as follows:

Yea, when this flesh and heart shall fail,
and mortal life shall cease,
I shall possess, within the veil,
a life of joy and peace.

The one stanza that most significantly applied to the day was left unsung.

What shall we do when a hymn demands all of its stanzas to make proper sense at all? A contemporary example might be Peter Davison’s “The Singer and the Song” (*Evangelical Lutheran Worship*, 861). Using language from Calvin Miller’s 1990’s trilogy *The Singer Trilogy*, Davison describes creation, fall, and redemption through musical images. Omitting any one stanza will drastically alter the flow of the hymn.

Two more historic examples come from the repertoire created by Martin Luther. His multi-stanza hymns served as a teaching tool for scripture and the Catechism. Since many of the common people of Luther’s day were illiterate, the hymns told the stories they could not read for themselves.

One of my personal favorites among the catechetical hymns has always been “Dear Christians one and all rejoice,” a ten-stanza retelling of the salvation story. I used it once on Reformation Sunday. Alternating stanzas with commentary, we were able to sing the entire hymn and introduce it to the congregation. I evoked a chuckle from the gathered community when I announced facetiously at the end of the sermon that we would now sing the whole hymn again. Unfortunately, this hymn does not appear currently outside Lutheran hymnals.

A more accessible hymn is Luther’s “From heaven above.” Written in the mid-1530s for his family, this

fifteen-stanza piece can serve as a miniature Christmas pageant. The first five stanzas recall the appearance of the angels to the shepherds on Christmas night. Luther alludes to both the reality of the birth and its meaning for humanity. In the fifth stanza, the shepherds are told that in the manger they “will find the infant laid/by whom the heavens and earth were made.” The remaining ten stanzas speak of the responses to this marvelous event. In stanza 6, we join the shepherds in going to the manger to see what God has given us. In stanza 9, we wonder at the reality that the One who created all is now so poor and small. We ponder the simple abode where the King of the Universe lies in stanza 10. We invite the Lord to take up residence in our hearts in stanza 13. We sing with the angels as we conclude the hymn:

Glory to God in highest heav’n,
Who unto us His Son has giv’n!
While angels sing with pious mirth
A glad new year to all the earth.

For mostly illiterate people, Luther created a memorable retelling of the Christmas story.

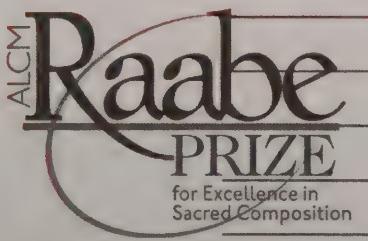
According to *Hymnary.org*, over 122 hymnals include this text. Whereas Lutheran hymnals have tended to retain this above hymn almost always in its full length, many other hymnals edit it into a much shorter piece. *Celebrating Grace Hymnal* includes only four stanzas (1, 2, 13, and 15). The editors of the *Psalter Hymnal* opt for five stanzas (1, 2, 3, 5, and 15). In *Glory to God*, one finds a five-stanza version which includes stanza 14 in place of stanza 5. While there is logic behind the chosen edits, each of these variants omits key pieces of the whole, thus depriving the congregation of the full experience of the text.

How could we use this hymn in its fullness? Perhaps it could be the basis for a Christmas pageant. All of the characters of the Lukan account are present. Clearly an angel would need to sing the opening sections to the gathered shepherds while Mary and Joseph make their appearance. As the hymn continues, individuals could sing a stanza or two, reflecting the human response to the incarnation. The final stanza might be a congregational response.

As an alternative, we could intersperse the hymn within the reading of the Christmas story in Luke 2:1-20. At appropriate moments, the lector invites the congregation to sing a few verses before returning to reading the text. For churches with screens, another idea would be to project pieces of art to represent various portions of the hymn as it is sung. Bringing the full text to life would allow many to appreciate Martin Luther's little masterpiece.

In conclusion, why do we sing all of those stanzas? The lyricist deserves to be heard, and the hymn deserves its integrity. If it tells a story, let it tell the entire story. Let it sing its way into the hearts of the people and find a home there.

Andreas Teich is a graduate of Muhlenberg College, Allentown, Pennsylvania, and Christ Seminary/Lutheran School of Theology at Chicago. Since 1994, he has served as pastor of Messiah Lutheran Church, Bay City, Michigan.



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1 "From heav'n above to earth I come
to bear good news to ev'ry home:
Glad tidings of great joy I bring,
Whereof I now will say and sing:

2 "To you this night is born a child
Of Mary chosen virgin mild;
This little child of lowly birth
Shall be the joy of all the earth.

3 "This is the Christ, our God Most High,
Who hears your sad and bitter cry;
He will Himself your Savior be
From all your sins to set you free.

4 "He will on you the gifts bestow
Prepared by God for all below,
That in His kingdom, bright and fair,
You may with us His glory share.

5 "These are the signs that you shall mark:
The swaddling clothes and manger dark.
There you will find the infant laid
By whom the heav'ns and earth were made."

6 How glad we'll be to find it so!
Then with the shepherds let us go
To see what God for us has done
In sending us His own dear Son.

7 Come here, my friends, lift up your eyes,
And see what in the manger lies.
Who is this child, so young and fair?
It is the Christ Child lying there.

8 Welcome to earth, O noble Guest,
Through whom the sinful world is blest!
You came to share my misery
That You might share Your joy with me.

9 Ah, Lord, thou You created all,
How weak You are, so poor and small,
That You should choose to lay Your head
Where lowly cattle lately fed!

10 Were earth a thousand times as fair
And set with gold and jewels rare,
It would be far too poor and small
A cradle for the Lord of all.

11 Instead of soft and silken stuff
You have but hay and straw so rough
On which as King, so rich and great,
To be enthroned in royal state.

12 And so it pleases You to see
this simple truth revealed to me:
That worldly honor, wealth, and might
Are weak and worthless in Your sight.

13 Ah, dearest Jesus, holy Child,
Prepare a bed, soft, undefiled,
A quiet chamber set apart
For You to dwell within my heart.

14 My heart for very joy must leap;
My lips no more can silence keep.
I, too must sing with joyful tongue
That sweetest ancient cradlesong:

15 Glory to God in highest heav'n,
Who unto us His Son has giv'n!
While angels sing with pious mirth
A glad new year to all the earth.

Martin Luther
Tr. Catherine Winkworth
Lutheran Service Book, 2006, #358
(St. Louis: Concordia Publishing House)

HYMN PERFORMANCE

Arranging Hymns for Middle and High School Instrumentalists

SIPKJE PESNICHAK

In the first installment of this series of four articles focusing on arranging hymns for instrumentalists in worship we focused our attention on the various aspects of working with and arranging music for the newest instrumental students in a congregation and community. For the second installment of arranging hymns for instrumentalists we will turn our attention to working with students at the next tiers of musical ability: middle and high school instrumentalists. For the sake of clarity, when I speak of middle school that includes students in grades 6 through 8, while high school includes students in grades 9 through 12.

If you have ever had any experience working with, rehearsing with, or listening to performances by instrumentalists in middle or high school you may have noticed that there can be a very wide range of musical talent and ability. Even the musical ability of students in the same grade can vary greatly. Each student has strengths and weaknesses that quite often do not reflect how old they are. How can you incorporate students of varying ability levels into the same ensemble and still provide meaningful musical experiences for each of them?

At First Presbyterian Church in Jackson, Michigan, I am blessed to have the flexibility to begin new music programs to address needs within the greater Jackson area. In the fall of 2015 we began a weekly afternoon music program focusing on middle and high school instrumental students from area school districts. Our new program is open to any middle or high school student who plays a band or orchestral instrument. In the first month of the program we had a group of four students which consisted of a 7th grade clarinet student, a 10th grade violin student, an 11th grade trombone student, and a 12th grade clarinet student. When we began the 7th grader had two years of playing experience. The 11th grader had been playing for six years. The 10th and 12th grader both played with the local youth orchestra but wanted more performance opportunities. How do you find music that will challenge but not overwhelm the least experienced player while also not boring the most advanced students? This is where getting creative with musical arrangements comes into play.

When students are in their final year or two of middle school or into high school they will not encounter many

musical elements in the hymnal that they do not already know. All simple meter hymns should be no issue and they should be proficient with eighth notes and dotted quarter/eighth rhythms by this time. In general, most middle and even high school band students will prefer “flat” key signatures (F, B^b, E^b major, etc.) and orchestra students will prefer “sharp” key signatures (G, D, A major, etc.). Compound meter may not be something younger middle school students have encountered. Do not let that stop you from using the opportunity to play a hymn such as GREENSLEEVES as a good teaching opportunity!

Arranging hymns, at its most basic, can involve simply re-writing, and, when necessary, transposing the parts for each instrument exactly as it is found in the hymnal. Transposing instruments, or instruments pitched in a key other than C, include clarinet, English horn, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, trumpet, and horn. At the middle and high school level it cannot be assumed that students will be able to transpose a C part into the key necessary for their instrument, whether at sight or by taking it home and practicing. It is our responsibility as music leaders and teachers to provide transposed parts for them. Keep in mind that what may look like an “easy” key signature for an instrument in C may not be quite as nice for transposing instruments. For example, the tune ANTIOCH which is commonly in D major, transposes to E major for B^b instruments such as clarinets, soprano and tenor saxophones, and trumpets. Your options, if your students are not too keen on playing in a key with four sharps, would be to transpose ANTIOCH down to C or pick another hymn with a more suitable key signature. It is important that we do our best to create a supportive and engaging musical atmosphere as these students learn hymn-based arrangements. For some of the students in the instrumental program at my church this is the only exposure they have to hymnody and I work to make sure it is a positive learning experience all around.

Turning our attention to musical example 1, DARWALL’S 148TH, you will see a basic arrangement of this hymn for five instrumentalists. When making this arrangement I kept a few items in mind. First, since this is the first verse of the hymn, the harmonies and rhythms remained just as they are found in the hymnal that we use for Sunday

worship. Next, knowing that the second clarinet player that I was working with at the time was not quite as advanced as the rest of the group I made sure to arrange the part in such a way as to avoid too many large intervals. You may also notice the frequent use of breath marks. This may seem to be overkill but please allow me to explain. Organists phrase the way they play a hymn based on the text. The instrumentalists also need to phrase with the text and with what the organist is doing. If you want everyone to phrase together it is vital to indicate that in the score for the instrumentalists, even the string players! You may also notice a lack of dynamics. I give my students a blank slate to work with and ask for their input on how we can shape each phrase using dynamics. Please do what works best for you.

Musical example 2, ST. GEORGE'S WINDSOR, gives an example of a "last verse" arrangement. The flute and trombone both have the melody for this verse. Often times the bass instruments do not have an opportunity to play the melody. This may be due in part to their performance ability. It could also be oversight on the part of the arranger or composer. When creating your own arrangement, give some consideration to sharing the melody throughout the ensemble. The violinist and first clarinetist I work with are both advanced players and in order to challenge them I incorporated a rhythmic descant that switches back and forth between both players every two measures. When creating something that is different from the original rhythm and texture of the hymn be careful with the harmonies you are implying.

The final musical example, example 3, features an arrangement that brings two worlds together: the very,

very beginning instrumental student and those who are further along in their middle school/early high school studies. This arrangement is based on two hymns and is meant to be played as a prelude or offertory, not as an accompaniment for hymn singing. The trio begins with TERRA BEATA and transitions to AUSTRIA. The flute player I arranged this for had been playing for about five years and the first clarinet player I arranged this for had been playing for three years. The second clarinet player only started clarinet five months before receiving this arrangement. The flute and first clarinet parts have a lot more melodic content and a wider range. The second clarinet part is rhythmically consistent and the range is not much wider than a fifth. In my previous column I talked about avoiding long periods of rest for new players. The three bars of rest in the second clarinet part was somewhat of a challenge for this player at first. But working with the first clarinet player and teaching them both how to cue and watch for a cue from one another solved the problem.

I hope you will be able to utilize some of these tips and examples to create your own arrangements that will foster a love of hymnody amongst the younger instrumentalists in your congregation. Having the young people you work with perform as their own ensemble, no matter what the instrumentation is, can be a huge benefit not just for the students but for all who attend the service for which they play.



Sipkje Pesnichak is a multi-instrumentalist and Director of Music and Organist for First Presbyterian Church in Jackson, Michigan. She is a Life Member of The Hymn Society and serves as Member-at-Large on the Executive Committee. Learn more about her at sipkje.com.

Rejoice, the Lord is King!

DARWALL'S 148TH
John Darwall, 1770
arr. Sipkje Pesnichak

Verse 1 - All

The musical score consists of eight staves of music. The top four staves are for Flute, Violin, Clarinet 1 in Bb, and Clarinet 2 in Bb. The bottom four staves are for Trombone, Flute (measures 6-7), Violin, Clarinet 1, Clarinet 2, and Tuba. The title 'Rejoice, the Lord is King!' is at the top, followed by 'DARWALL'S 148TH' and the author 'John Darwall, 1770'. Below that is 'arr. Sipkje Pesnichak'. The section 'Verse 1 - All' is indicated above the first four staves. Measure numbers 1 through 7 are visible above the staves. The score is set against a light gray background with a red border around the entire page.

Musical example 1.

Please contact Sipkje.com for permission to use this arrangement.

Come, Ye Thankful People, Come

Musical example 2.
Please contact Sipkje.com for permission to use this arrangement.

Verse 4 - All

ST. GEORGE'S WINDSOR
George Job Elvey, 1858
arr. Sipkje Pesmichak

The musical score consists of five staves. The first four staves represent the 'All' part of the verse, while the fifth staff represents the 'Trombone'. The music is in common time, with various dynamics and note patterns across the different instruments.

This section of the score shows the continuation of the piece from measure 9 to 13, featuring the Flute, Violin, Clarinet 1, Clarinet 2, and Trombone parts.

Musical example 3.

Please contact Sipkje.com for permission to use this arrangement.

This is My Father's World - Praise the Lord! Ye Heavens Adore Him

TERRA BEATA and AUSTRIA
arr. Sipkje Pesmichak

The musical score consists of six staves. The first three staves represent the Flute, Clarinet 1, and Clarinet 2 parts. The remaining three staves are divided into two groups, Cl. 1 and Cl. 2, which likely represent different sections of a larger clarinet section. The music is in common time, with various dynamics and note patterns.

This section of the score shows the continuation of the piece from measure 17 to 21, featuring the Flute, Clarinet 1, Clarinet 2, and the two groups of clarinets (Cl. 1 and Cl. 2).

This section of the score shows the continuation of the piece from measure 22 to 26, featuring the Flute, Clarinet 1, Clarinet 2, and the two groups of clarinets (Cl. 1 and Cl. 2).

This section of the score shows the continuation of the piece from measure 28 to 32, featuring the Flute, Clarinet 1, Clarinet 2, and the two groups of clarinets (Cl. 1 and Cl. 2).

This section of the score shows the continuation of the piece from measure 32 to 36, featuring the Flute, Clarinet 1, Clarinet 2, and the two groups of clarinets (Cl. 1 and Cl. 2). The score includes a ritardando (rit.) instruction.

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BOOK REVIEWS

All prices are in U.S. dollars, unless otherwise noted.

A House of Praise, Part Two

Timothy Dudley-Smith. Carol Stream, IL: Hope Publishing Co., 2015. 353 pp. ISBN 1-933710-15-2. \$24.95.

This newest collection from Timothy Dudley-Smith is an unintended sequel to the collection *A House of Praise*. Dudley-Smith provides a note of explanation about this at the beginning. He published three supplements after *A House of Praise: A Door for the Word*, 2006; *Praise to the Name*, 2009; and *Beyond our Dreaming*, 2012. Each of these contained 36 new texts which are present in *A House of Praise, Part Two* along with forty new previously unpublished hymns. The numbering of the hymns begins with No. 286 since this is a continuation of the previous collection. Both parts of *A House of Praise* represent the entire canon of Dudley-Smith's hymnody through 2013.

The hymns are arranged into nine sections. In the Foreword Dudley-Smith states that each hymn is placed in the section where it would be reasonably sought, based on the main theme. Therefore some hymns based on scripture do not appear in these sections. This collection contains a new section titled "Twelve Minor Prophets." In it can be found "Behold a broken world, we pray" which is the only repeated text from *A House of Praise, Part One*. It is included here so all twelve minor prophets would be represented in the same location. Each section begins with a list of the hymns included in it. This list is divided into subsections or provides scripture references as are appropriate.

Following the hymns there is a section titled "Notes on the Hymns." Dudley-Smith states in the Foreword that it has been a long-standing practice since his first publication to write these notes. In this section each hymn has a note that contains general information including scripture references, theme, when and where and why it was written, discussion of the text, suggested hymn tunes, meter, languages it has been translated into, and hymnals and collections where it has been published. Over time the notes have grown longer and serve as a great reference resource.

A House of Praise, Part Two contains seven indexes. Two of these indexes, "Combined Index of Themes and Subjects" and "Combined Index of First Lines," include the texts from Part One of this collection. In the Foreword, Dudley-Smith notes that these indexes are not exhaustive because an index that is too large can be just as useless as one that is too small. This compact collection along with Part One makes locating and studying the complete hymn texts of Timothy Dudley-Smith very accessible.

MEGAN MASH

Megan Mash is a graduate of Perkins School of Theology/Southern Methodist University. She is the Music Minister at Sebastian United Methodist Church in Sebastian, FL.

In Tune with Heaven or Not: Women in Christian Liturgical Music.

June Boyce-Tillman. Bern, Switzerland: Peter Lang, 2014. ISBN 978-3-0343-1777-1. 318 pp. \$79.95.

This expansive scholarly work by Rev. Dr. June Boyce-Tillman represents a massive undertaking and a tremendous coup for those concerned to shed light upon the all-too-often obscured area of women's contributions to Christian liturgical music, historically and in contemporary trends. Boyce-Tillman's credentials and experience as a professor of applied music, Anglican priest, and a composer with involvement in music, education, and healing, make her uniquely qualified for such a demanding project.

As the title suggests (drawing on the title of the Report of the Archbishop's Commission on Church Music [Church of England] of 1992, *In Tune with Heaven*), women's involvement in the creation and practice of the sacred music of the Christian church through the centuries has been a problematic issue. Motivated by the pursuit of justice in this area, Boyce-Tillman seeks not only to point out the glaring "absence of women's voices and experiences from the literature" (1), but also to locate its root causes in issues of gender inequality that have plagued the church and have had repercussions in the sphere of liturgical music: gender stereotyping, the suppression and exclusion of women from leadership roles and the public sphere, and more broadly, the subjugation of alternative value systems and "ways of knowing" associated with the feminine or usually favoured by women.

To go some way towards redressing the exclusion of women's voices from the dominant culture, Boyce-Tillman presents a number of case studies of women subverting the norm and contributing to their surrounding liturgical traditions. While presenting a complete history of women in liturgical music would be an insurmountable task, Boyce-Tillman seeks instead to lift up the experiences and theo-musical contributions of a number of diverse women in diverse contexts. In so doing, she names the challenges they faced while highlighting overarching common themes. Engaging with these particular female role models contributes towards a deeper and more nuanced understanding of the relationship between theology, music, and spirituality from a standpoint which values the feminine alongside the masculine aspects of

God, the cosmos, and of the church as Body of Christ. A Wisdom theologian, Boyce-Tillman's passion is to restore this element of balance and a place for Sophia-Wisdom by reclaiming women's voices from the past and galvanizing women and men in the Christian church today to move this cause forward.

Boyce-Tillman's approach is interdisciplinary in nature, drawing on resources from musicology, theology (and thealogy), hymnology, history, feminism, ethnomusicology, and cultural studies. She sets out two models by which she organizes the diverse material in the chapters to follow. The first model identifies dominant and non-dominant ways of knowing and seeks a balance and flow between each polarity as a measure of the health of both society and individual. The second model identifies five domains which overlap and interrelate when considering the musical experience as a whole. By returning to these organizing concepts throughout her study, Boyce-Tillman is able to unify what might otherwise become a sprawling discussion.

In this book, Boyce-Tillman defines Christianity in broad strokes, including not only mainstream denominations but alternative forms of community and liturgy. Chapters 2 through 7 treat in separate chapters: women in the first 600 years of Christianity, Hildegard of Bingen, Renaissance nun composers, Ann Lee and the Shakers, women hymnwriters and gender-related issues in hymnology, and a survey of contemporary practices in liturgical music for the greater inclusion of women. Boyce-Tillman brings the women to life through the use of quotations and stories. She highlights themes of inclusive language; involvement and valuing of the body and a healing of the split between spirit and body; embracing diversity; the importance of relationality and community; justice and empowering the marginalized; improvisation and fluidity of musical form with an emphasis on process over product; and an intuitive approach to music and spirituality.

The result of years of research, interviews, experimentation, and first-hand experience, Boyce-Tillman's labour of love is packed with insights. It is rich, comprehensive, thoughtful, and thought-provoking. She includes discussion questions in the concluding chapter to encourage reflection within congregations. At times, however, her desire to include everything that deserves to be included contributes towards a somewhat dense prose style, which could have benefitted from some fine-tuning. Despite this, this volume is a formidable contribution to the fields of feminist theology, liturgy, and music and spirituality. *In Tune with Heaven or Not* goes a long way towards addressing an issue of paramount importance, filling a lacuna, and advocating for the rediscovery of the hidden threads of women's musical contribution to Christian worship.

CHRISTINA LABRIOLA

Christina Labriola is a doctoral student at Regis College, Toronto School of Theology, in the area of spirituality and music. A recent graduate of the Masters of Sacred Music program at Emmanuel College, she works in downtown Toronto as a church music director at St. Thomas Aquinas

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Living Well-Springs: The Hymns, Songs and Poems of N. F. S. Grundtvig

Edward Broadbridge, ed. and trans. Denmark: Aarhus University Press, 2015. ISBN 978-87-7124-794-7. \$64.00.

The poetry of the Danish author, philosopher, historian, educator, politician, pastor, and theologian Nicolaj Grundtvig (1783-1872) has been compared to that of Coleridge and Yeats, yet little is known of his prodigious output outside Danish circles, with the possible exception of his text "Built on a rock the church doth stand." This handsome illustrated book is the work of one of the most influential persons in Danish history, a man whose writings and philosophy helped formulate modern Danish self-identification. Grundtvig's poetry is core material in Danish schools and the Danish Lutheran Church; of the 577 hymn texts in the *Danish Hymnbook* (2002), 253 are from the pen of Grundtvig. This review will restrict itself to the hymns in this anthology, a cross section of Grundtvig's most popular texts; all of them are found in the *Danish Hymnbook*.

That the seventy-six hymns are not accompanied by musical settings is unfortunate but easily understood, given the scope of the book. Links are provided to a webpage where one can hear a musical performance, with the first verse in English. Strangely for such a prolific hymnwriter, Grundtvig by his own admission was quite unmusical. However, his texts inspired many composers to write settings whose beauty contributes in a major way to the hymns' appeal.

Students of historical hymn texts will find this a rich source of material. The translations are well done, reading quite naturally for the most part, and if it were not for the dated nature of the poems, using exclusive language and archaic imagery (Hell, bower, thrall) and for the unfamiliar tunes and meters, the hymns could easily supplement the hymnic canon of English-speaking congregations. Indeed, several sound quite contemporary (e.g., "O ring in now a Christmas blessed"). Grundtvig's remarkable (for his time) respect and affinity for women is reflected in his frequent writing about biblical women and of the feminine in terms of wisdom, procreative power, and tender nurturing. The majority of the hymns are organized into Father, Son, and Spirit categories, with the last significantly dominant. The rest deal with aspects of the Christian and human life: weddings and funerals, seasons, morning, and evening.

Like many hymns of the era, these tend to be lengthy, with an average range of seven to twenty stanzas. They are strongly experiential in focus; Grundtvig saw Christianity in terms of a practical realization of spiritual ideals rather than an intellectual exercise in dogmatics. Occasionally one

catches a glimpse of his humorous side: "King Pharaoh the Great was an ungodly lump . . ."

An extensive appendix includes notes on all the hymns, their tunes and composers; there are biblical cross-references, a sturdy bibliography, and an index based on frequently used vocabulary. Perhaps most valuable and engaging, however, is the comprehensive Preface by Edward Broadbridge. In very readable prose the reader is offered a treatise on the art of poetic translation with numerous examples, Grundtvig's philosophy of poetry, his biography, and more. To this reviewer these pages alone are worth the price of the book.

In sum, this is an academic tome that will nevertheless give any interested reader much pleasure in browsing. Language and metrical concerns make it unlikely that the hymns will be of practical use to English-speaking churches of today, but it would appeal to students of Protestant (Lutheran) church history, and all involved in the art of translating the poetry of congregational song. Not least, it is an engaging study of the man considered a founding father of Danish ethics and national identity.

LYDIA PEDERSEN

Lydia Pedersen is a D.Min. candidate at Emmanuel College, Toronto, and a lifelong church musician. Speaking three languages occasionally inspires her to attempt the translation of favourite hymns.

The Heart of Our Music: Reflections on Music and Liturgy by Members of the Liturgical Composers Forum

John Foley, SJ. Collegeville, MN: Liturgical Press, 2015. Three volumes (each 8 1/4" x 5 1/4"): Vol. 1: *Underpinning Our Thinking*, ISBN 978-0-8146-4851-3, 85 pp.; Vol. 2: *Practical Considerations*, ISBN 978-0-8146-4852-0, 88 pp.; Vol. 3: *Digging Deeper*, ISBN 978-0-8146-4853-7, 85 pp. Each vol. \$12.95 or \$29.95 for the set.

In 1998 John Foley, the editor of the three books which comprise *The Heart of Our Music* series, established the Liturgical Composers Forum at the Center for Liturgy in St. Louis, Missouri. The members of this Forum include musicians who (1) have composed a representative body of ritual vocal music that has been published by a recognized publisher of liturgical music, (2) whose music is intended primarily for the Roman Catholic liturgy, and (3) whose music is rooted in participation by the assembly [vol. 1, p. viii].

Although first acquaintance with these books communicates strongly in the vocabulary of Catholic liturgy, non-Catholics will find much that is valuable and useful for the work of worship leadership in non-Catholic religious communities. Foley's introduction to the second volume tells the reader, "Each essay in this volume is thought-provoking and written for everyone interested

in liturgy, especially those concerned with pastoral music in the English-speaking world . . . this includes pastors, deacons, liturgists, musicians, ministers of the liturgy, people in the pews, and last, but definitely not least, those interested in the future of Christian worship" [vol. 2, viii].

These books will be of particular value to musicians and leaders of worship in Catholic congregations, especially those who are working independently to learn about aspects of liturgy for which they never have had formal training. The contents of Church documents such as "Sing to the Lord," often referred to as "STL" or "MCW" ("Music in Catholic Worship") are integral to the discussion in these books.

Ways to lead congregations in welcoming a variety of musical styles and discussions of expanding multi-cultural worship are discussed in these books by musicians who have had long experience in encountering these challenges. On page 21 of Volume 3 of *Heart of Our Music* readers will find an address delivered during the 2013 Conference of the *Internationale Arbeitsgemeinschaft für Hymnologie* (IAH) in Amsterdam. The reader will recognize from this discussion the urgency of the shared concern of this ecumenical group to discover new ways to participate in effective intercultural worship. On page 32f of this same volume (3), are found seven principles for the development and production of musical resources for intercultural worship.

In summary, these three small books, with essays by Tony Barr; Cyprian Consiglio, OSB Cam; Jaime Cortez; Rory Cooney; John Foley, SJ; Alan J. Hommerding; Bob Hurd; Paul Inwood; Jan Michael Joncas; Columba Kelly, OSB; Tom Kendzia; Ricky Manalo, CSP; Roc O'Connor, SJ; Lynn Trapp; and Steven C. Warner; are rich in up-to-date thinking about the art of leading the church's song. The material is in the form of essays which are well footnoted. However, neither glossaries nor indexes are provided.

CAROL DORAN

Carol Doran is an independent musician, scholar, and teacher who has served as tenured Professor of Music and Liturgy and Seminary Organist at the Virginia Theological Seminary in Alexandria, Virginia, and at Bexley Hall in Rochester, New York. In July 2005, she received the Jubilate Deo Award from the National Association of Pastoral Musicians: "For Vision, Leadership, and Commitment in Forming Musicians and Clergy to Serve a Singing Church." For further information, consult her website, <http://singingprayer.com>.

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